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FINE ARTS

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## THE EDUCATION OF AN ARTIST

It is questionable whether art can be taught. Techniques can, but only properly in relation to expression. It's the latter which is basic, which is the most challenging and upon which, ultimately, the work stands or falls.

Whether or not art can be taught, a college can provide an environment which encourages essential attitudes and abilities.

There is an attitude here described by words such as commitment, belief, discipline, responsibility and integrity. They are intensely defined, and integrity is extended beyond its usual meaning to include a close relationship between the artist and his work. Oneself and one's work become synonymous.

Through Polonius, Shakespeare said, "This above all, to thine own self be true." Thoreau phrased it another way, "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured, or far away."

To be true to yourself, you must know yourself; to step to the music you hear, requires screening out the continuous interference of false strains. This is a lonely and demanding task.

It is lonely since one must make one's own ultimate decisions, and the loneliness is intensified if these decisions lead to an individual belief which sets one apart from one's neighbors.

It demands a high degree of self discipline and self reliance. It is demanding too because, while it involves both egocentricity and conviction, it cannot be allowed to lead to a closed mind. One must be sure of his conclusions, and yet still be open to new ideas and experiences. Tolerance within intolerance, flexibility within inflexibility, are required. The evidence indicates that this is essential if the resulting works are to be expressions of experience that has been lived, not things made; of ideas felt, not just thought; reflective of the human condition on a substantial level.

To repeat, it is lonely and demanding. But what major contribution to human understanding has been made on any easier terms?

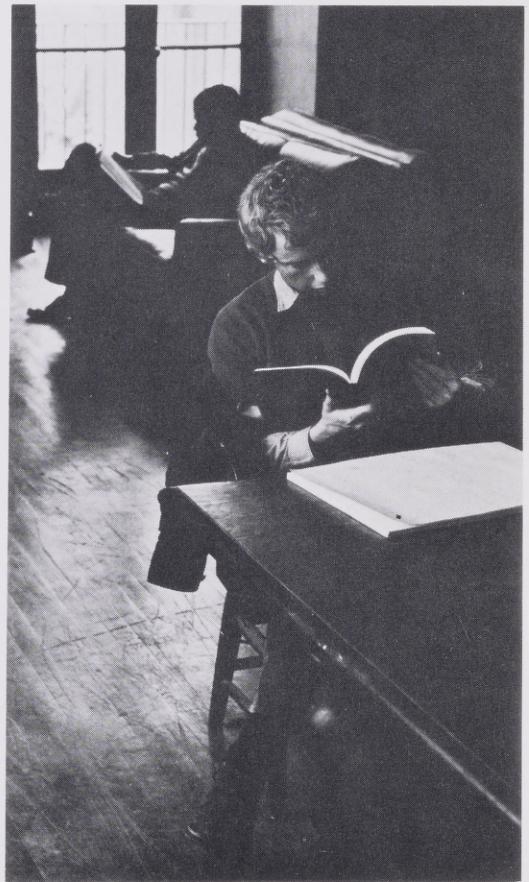
So this is a place which encourages this kind of idealism, which helps the student to develop the necessary integrity and to increase his sensitivity, discernment and toughness. It provides continuous pressure and challenge. These are the real funda-

mentals of art—not only of painting and sculpture, but of all forms of art, fine and applied.

To function in support of these demands the college must acquire and retain many of the same characteristics. It must maintain the same vigilance it demands of the individuals within it. It must be as sensitive, as stubborn, and as aware of new ideas, new experience, and individual needs. And it must be as tough in order to accept the risks involved. Perhaps even tougher at times because it is not dealing with the destiny of one individual, a self, but with the destinies of many.

All these characteristics and necessities, then, result in an organization of mature, committed artists able to challenge and instruct by personal example, and a student body largely dedicated to the pursuit of excellence. A loose federation of autocratic individuals who alternately antagonize and pacify each other, depress and stimulate each other, and continually challenge each other. An agitated place, but one where something important can happen.

Gurdon Woods, Director  
College of the  
San Francisco Art Institute



**THE SAN FRANCISCO ART INSTITUTE** is a community of artists. The College of the Art Institute, with a faculty of eminent artists, designers and scholars, attracts an enrollment of over 700 students from throughout the United States and abroad. The Institute's Artist Association, composed of over 300 professional artists, sponsors a continuing series of exhibitions, lectures and discussions for both students and the artist community.

**HISTORY** The San Francisco Art Institute was established in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association started a school of art and design which was the nucleus of the present College. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute.

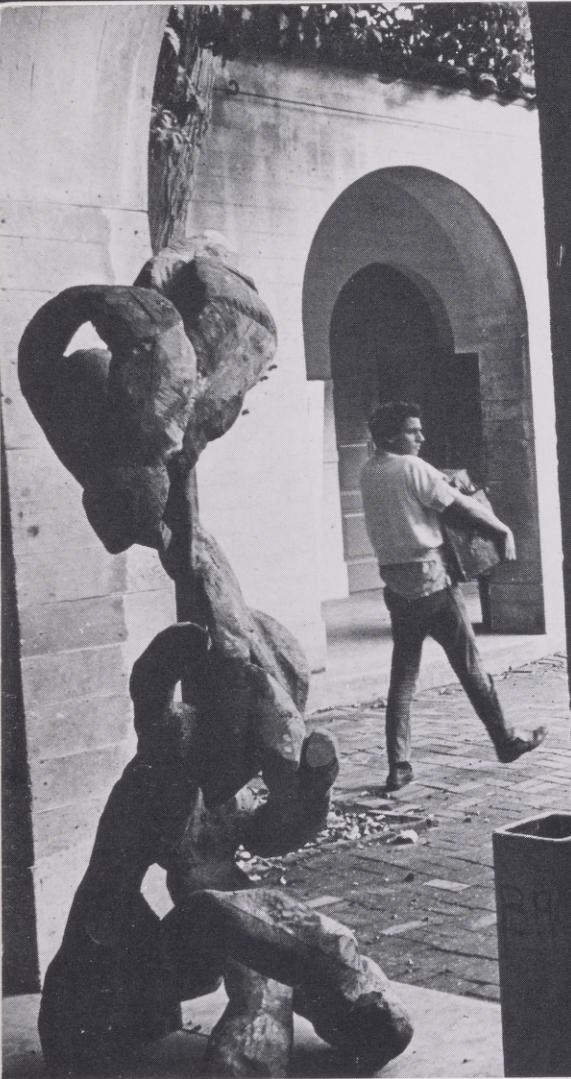
In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years Maynard Dixon, William Keith, Xavier Martinez, Arthur Matthews, G. Piazzi, Diego Rivera, Ralph Stackpole and Maurice Stern were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years Elmer Bischoff, Nathan Oliveira, John Hultberg and Stanley William Hayter, as well as other prominent artists have taught at the College.

**THE COLLEGE** of the San Francisco Art Institute offers the Bachelor of Fine Arts degree with majors in painting, sculpture, printmaking, ceramics, design and photography and the Master of Fine Arts degree in painting and sculpture. A teacher training program, established in cooperation with San Francisco State College leads to the general secondary credential. The College is affiliated with the University of California and accredited by the Western Association of Schools and Colleges and the National Association of Schools of Art.

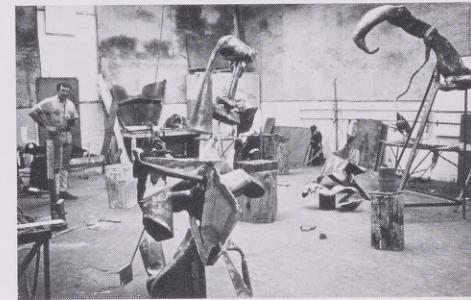
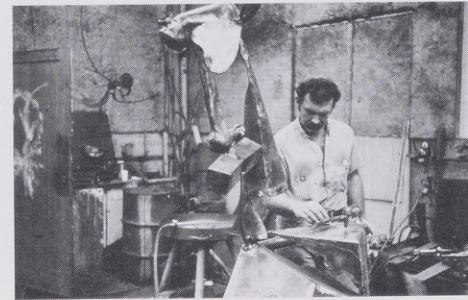
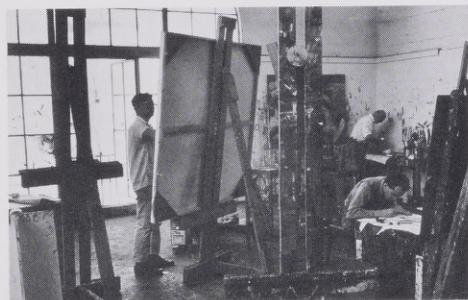
**HUMANITIES** The undergraduate degree requires that the student devote approximately one-third of his academic program to the study of the humanities, thus extending his knowledge and experience in areas outside the fine and applied arts.

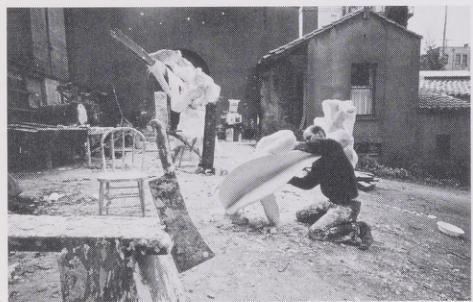
A new program for the integrated study of the humanities—to replace the liberal arts curriculum formerly offered by the College—was inaugurated with a Carnegie Corporation grant in 1964. The program is a four-year course in the cultural history of the world. It is a highly integrated curriculum, in which the usual divisions by "course" or "subject" are abandoned in favor of a unified approach which examines the various aspects of man's thought and achievement together and in historical context, rather than separately (subject) and in arbitrary divisions of time and space (course).

The program consists of a series of interrelated lectures and seminars offered by the College's humanities faculty along with a number of notable guest lecturers, many of them from neighboring institutions. By using the guest lecture system, the College can offer to its students a variety of mind and talent generally available only at larger institutions.



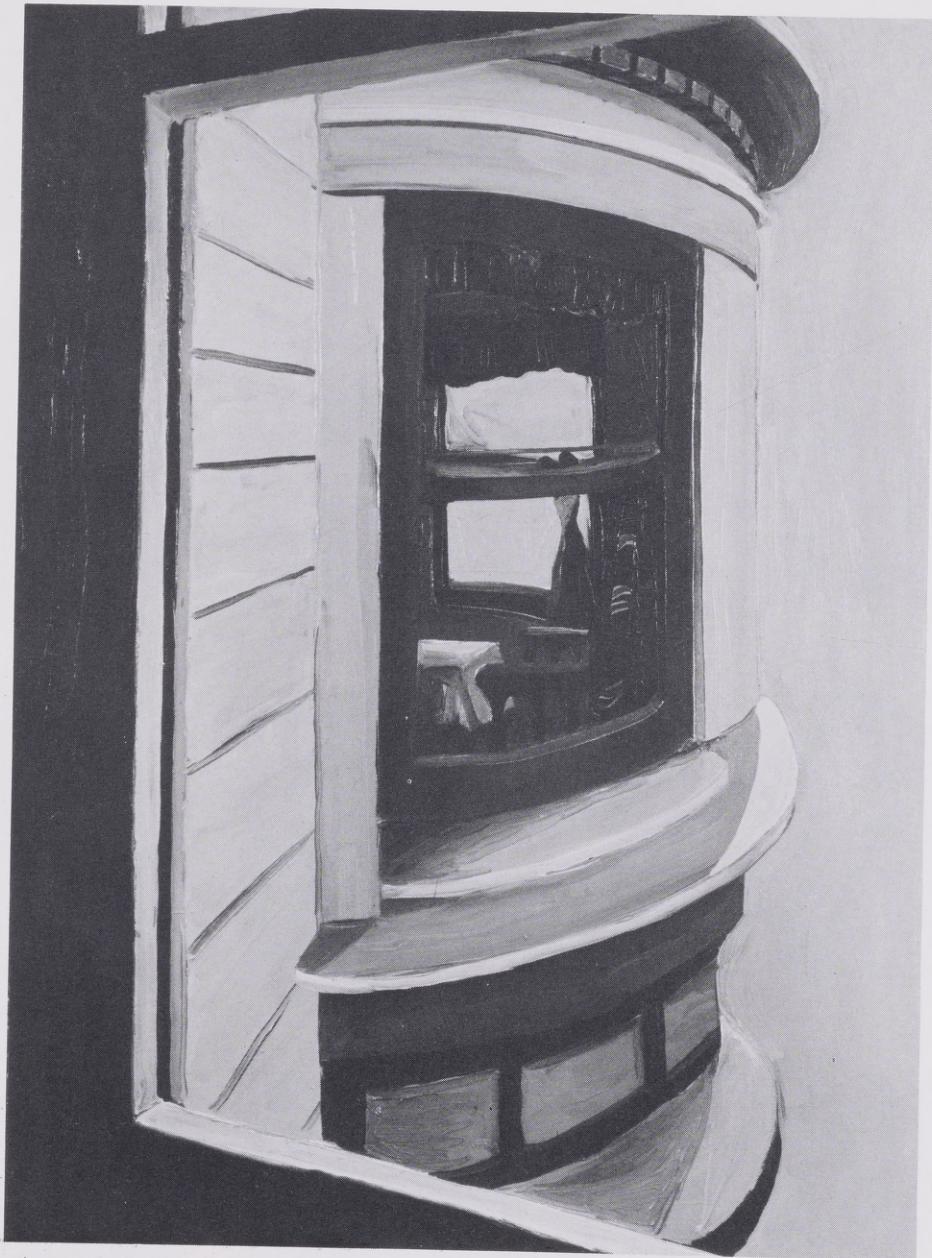




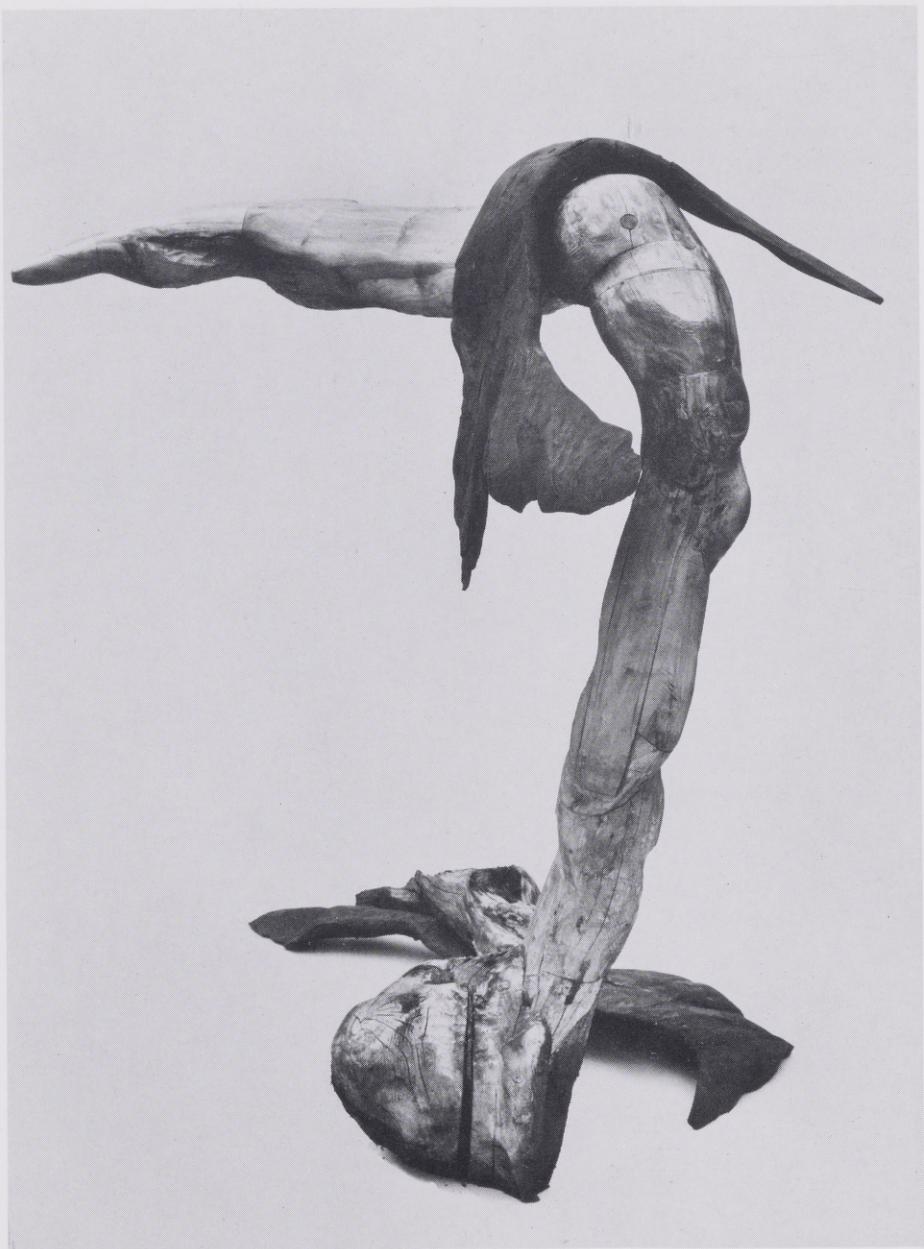


## **PAINTING & SCULPTURE**

The curricula for majors in painting or sculpture have been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience the possibilities of a variety of media and techniques. Basic to his study is association with master artist-teachers who present information, introduce ideas and intensify their demands at the times appropriate to the individual's development.



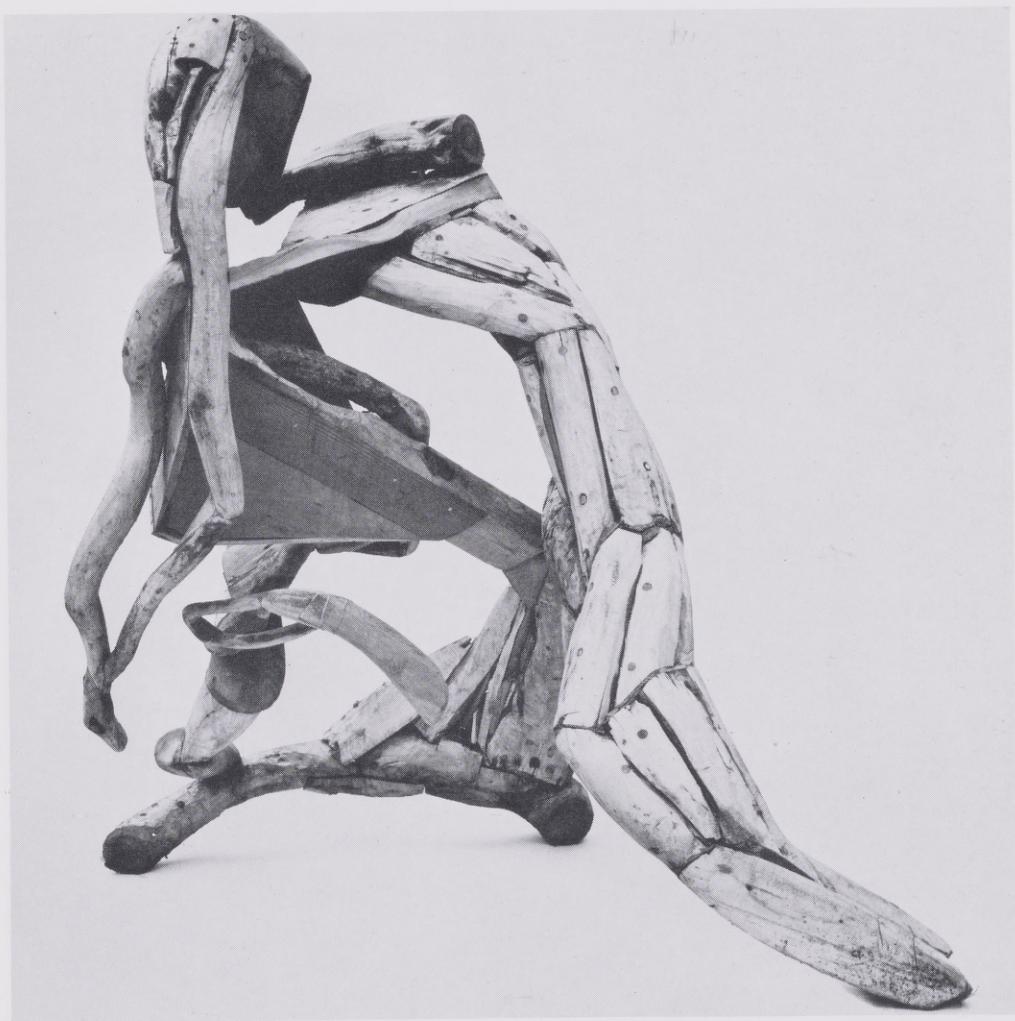
oil painting by Paul Kos, class of 1965



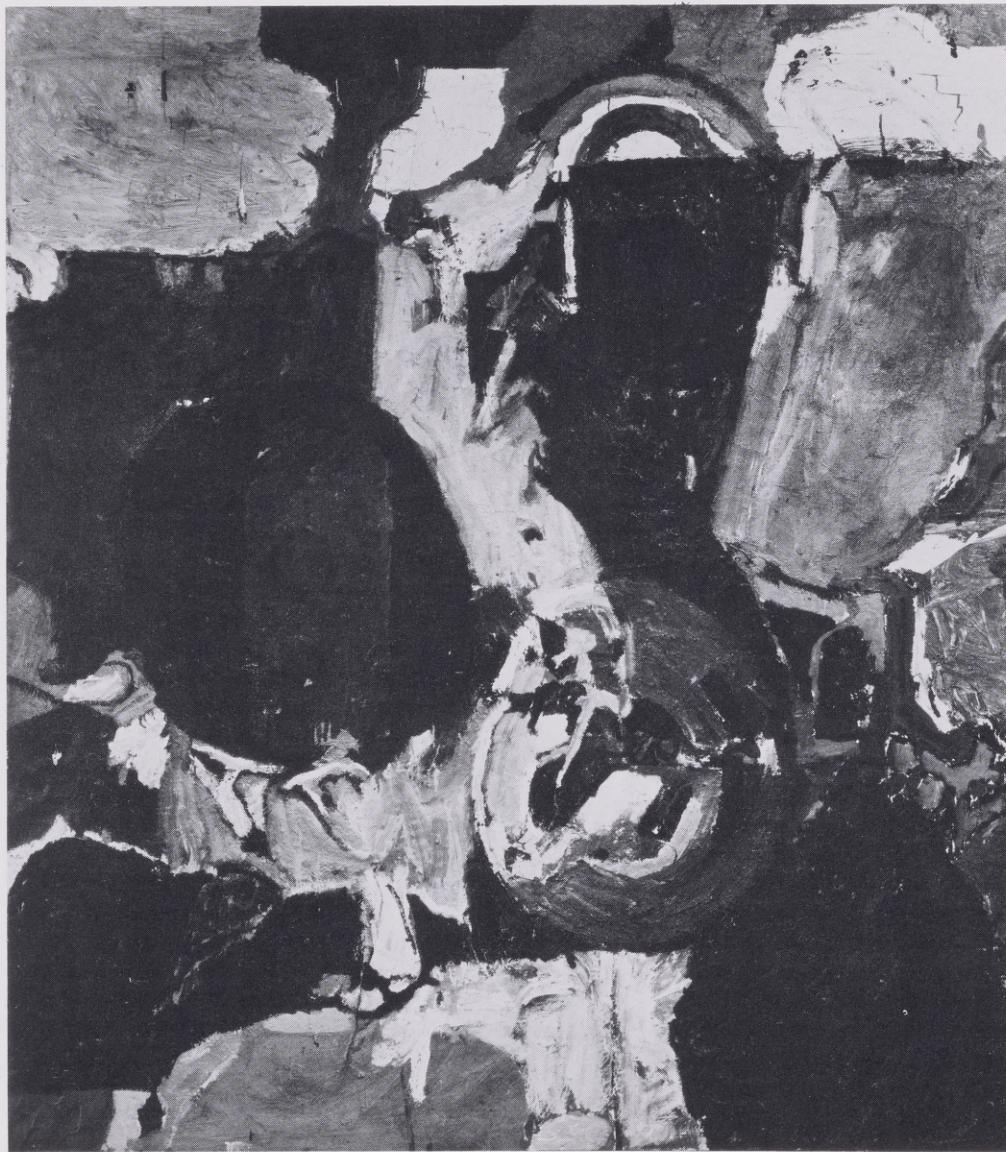
wood sculpture by Stephen White, class of 1965



oil painting by Beryl Landau, class of 1965



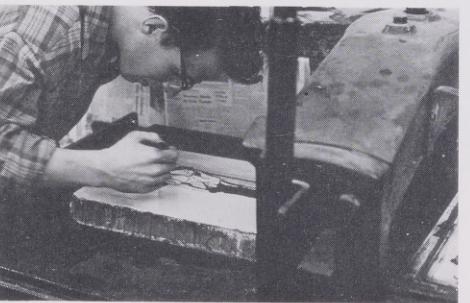
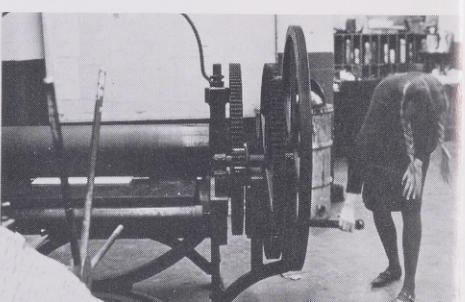
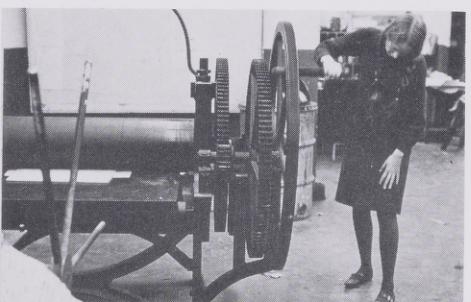
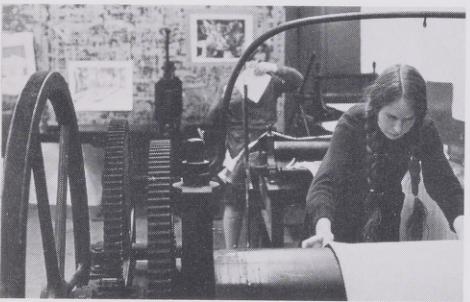
wood sculpture by John Duff, class of 1967

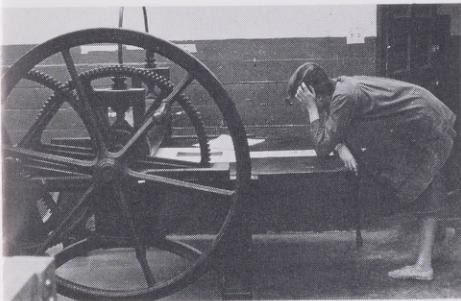


oil painting by Michael Kennedy, BFA 1963



metal sculpture by Brian Edmund, class of 1967

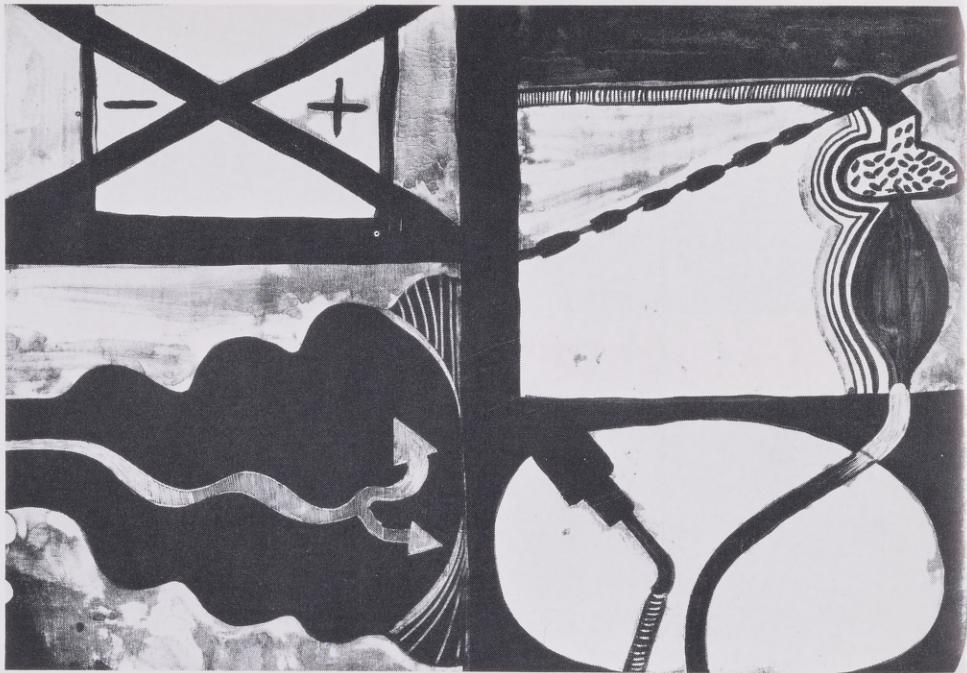




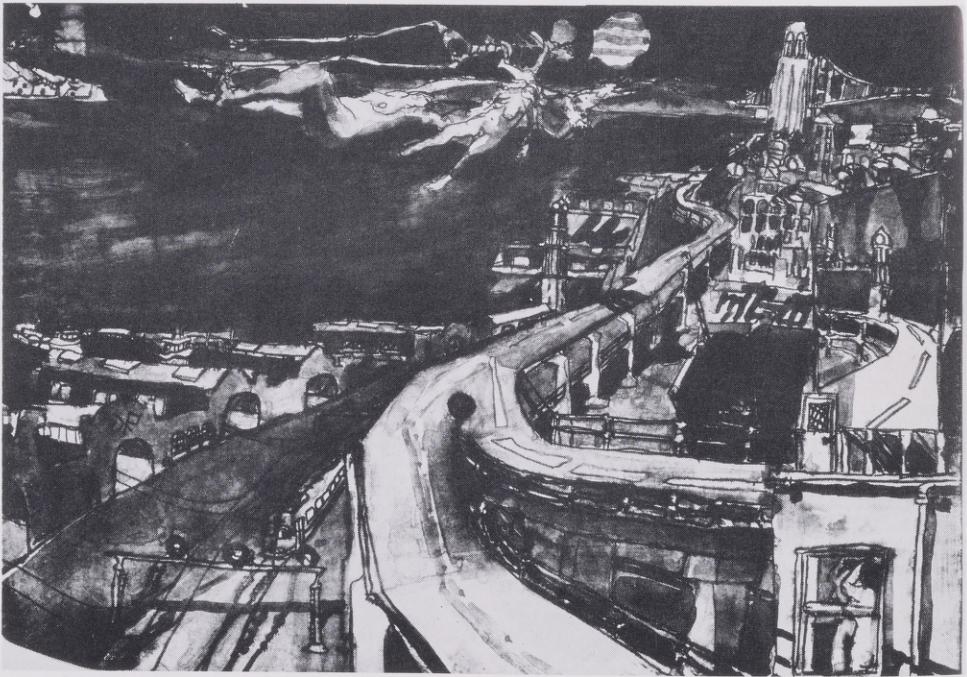
## **PRINTMAKING**

The graphic arts hold an important place in man's ability to communicate on the highest artistic level. Historical examples provide evidence of a potential for artistic significance far beyond that of commercial necessity. To this end, the printmaking faculty considers its primary responsibility to be the development of the printmaker as a fine artist.

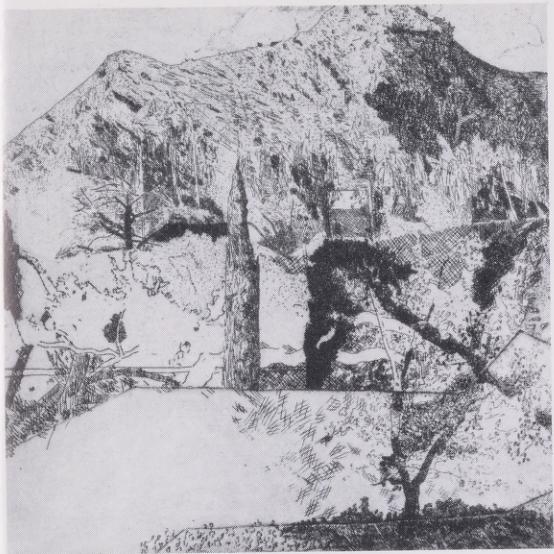
The printmaking program provides the student with the opportunity for a continuing, intense experience with the printing forms. Courses are designed to supply him first, with all the instruction necessary for his development, and second, with a workshop environment conducive to his total involvement as a creative printmaker. Technical proficiency is an essential objective. However, this is considered important only in relationship to the complete mastery of the discipline as his primary means of expression. Required courses, as part of the fine arts curriculum, provide the background for this artistic development. The humanities program, plus a course in the history of prints, give him the knowledge and the tools necessary for an intelligent analysis of himself and the world. The total synthesis of these experiences will enable the graduating student of graphics to be fully prepared to continue the process of individual self-creation into a mature artist printmaker.



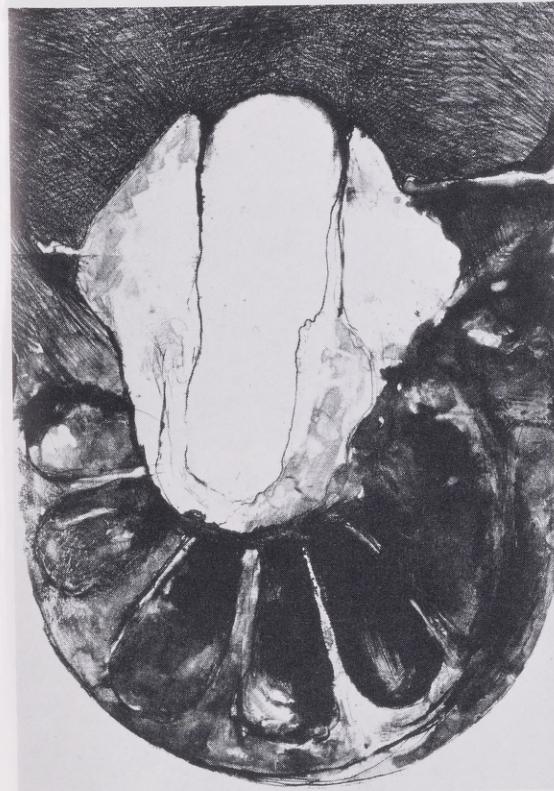
lithograph by Russell Adams, class of 1966



lithograph by William Hal Parker, class of 1966



etching by Martha Hall, class of 1965



lithograph by Anthony Rudé, class of 1966

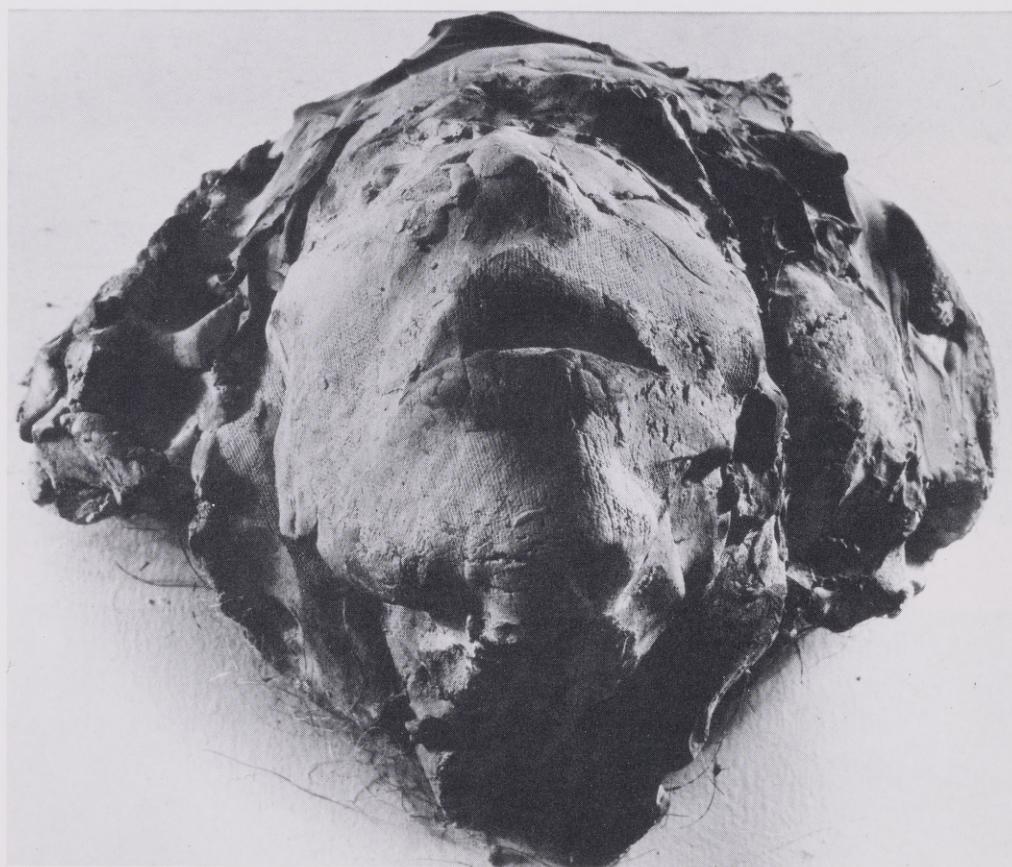




## CERAMICS

The approach of the ceramics faculty to pottery reflects an attitude of earlier times, such as sixteenth century Japan, when concern was manifested for a pottery vessel that was a unique and beautifully rendered statement. It is this tradition that is stressed, rather than that of the design and production of utilitarian wares.

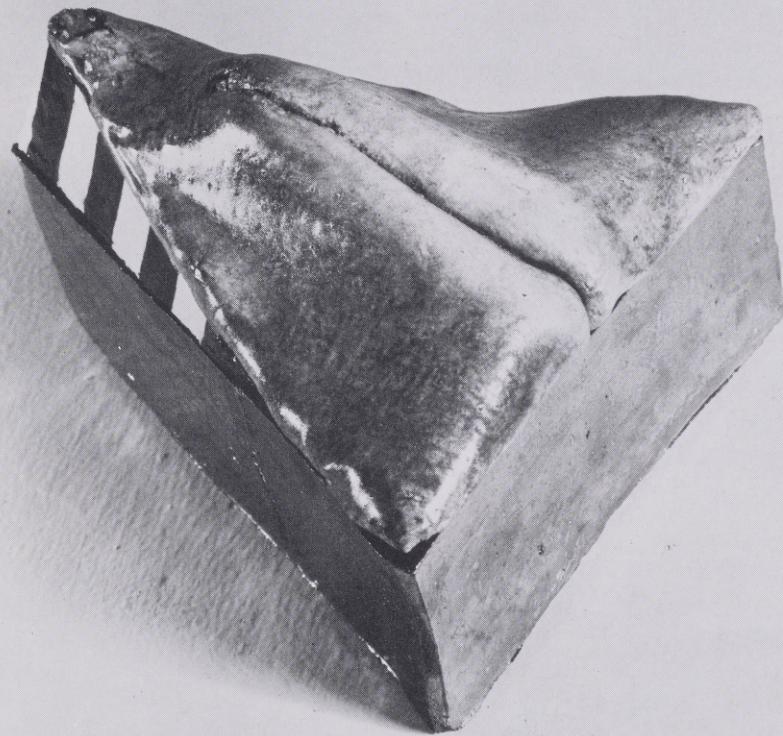
In addition to pottery, clay sculpture constitutes a large part of the ceramics program. In order to make available to the student a full spectrum of color with which to work, all firing is done in the low temperature range.



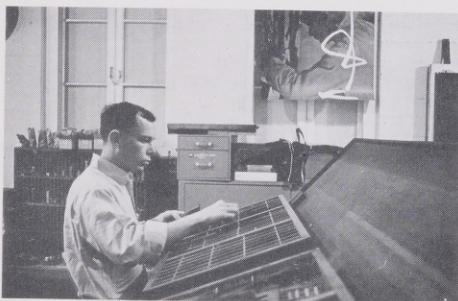
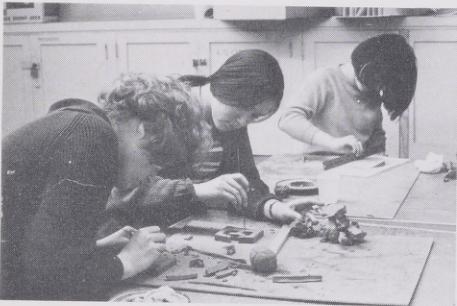
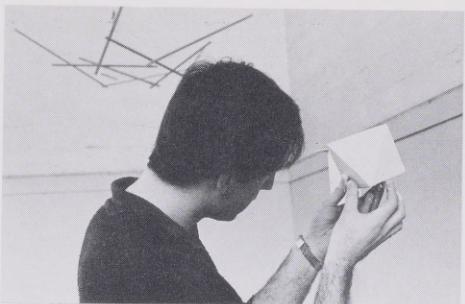
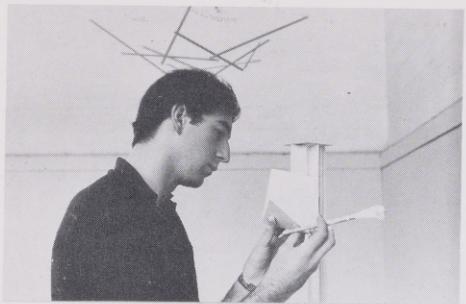
clay sculpture by David Anderson, class of 1966



bowls by Richard Shaw, class of 1967



covered jar by David MacKenzie, class of 1966





## DESIGN

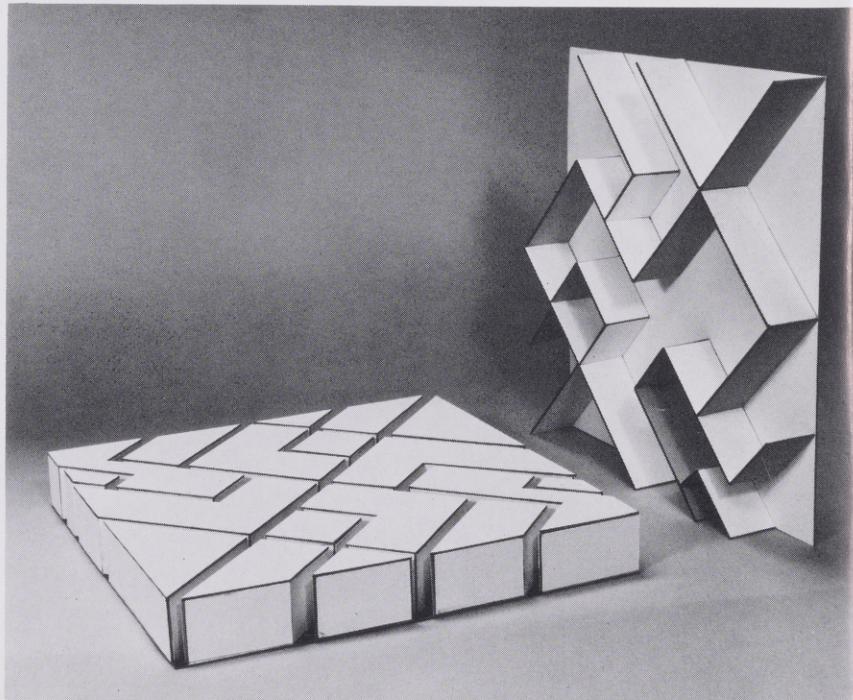
It is no longer possible for the graphic or industrial designer to exist in isolation as a skilled—or not so skilled—artisan who fills the orders of commerce. His product, regardless of its qualitative character or function, has a profound effect upon a complicated and often unpleasant environment.

To be a designer of products or communications requires a concern for and responsibility to those who must ultimately be affected by the design. It requires a knowledge and understanding of the environment and of human activity within it.

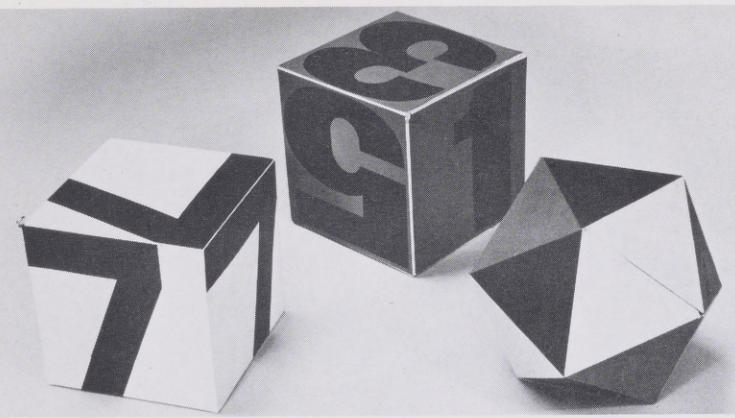
To this end, the Department of Design provides a professional training which makes equal demands on the student's intellectual and aesthetic abilities and attitudes. The training is intensive and varied. It exposes the student to a maximum number of related design activities and permits specialization only within the last two years. In addition to the four-year degree program, there is a special three-year program for students transferring from liberal arts and junior colleges. Students completing the program are professionally qualified as graphic designers. The program also provides a foundation for study in industrial design and architecture.



Illustration by Hiro Narita, BFA 1964



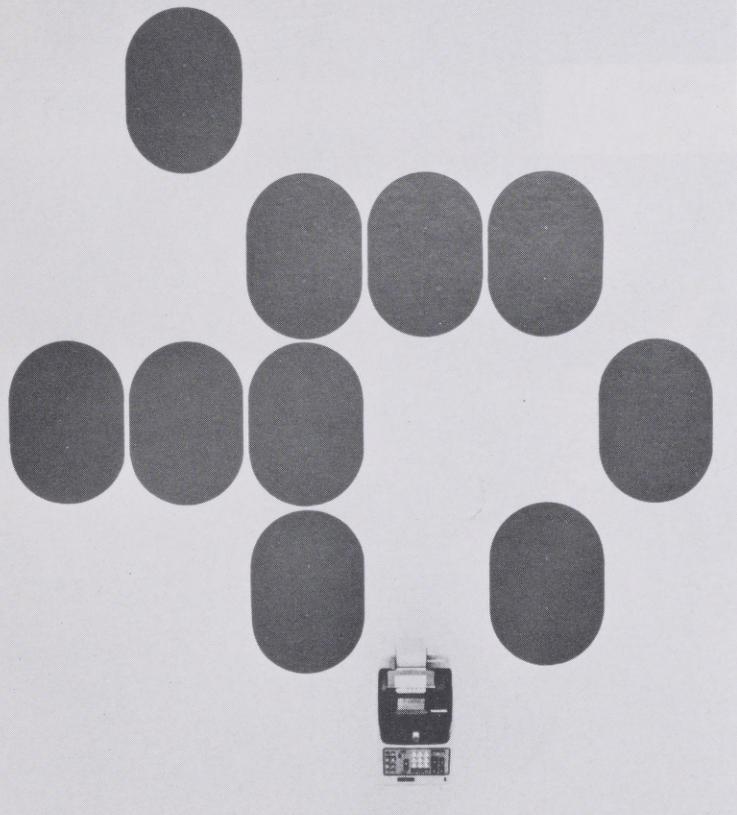
Paper construction by Sadako Kawakatsu, class of 1967



geometric forms by Barbara Cotterell, class of 1967

The abacus, its working parts a handful of beads strung on rods, has survived for thousands of years unchanged. But the world has changed; today, businessmen require complex machines to process the figures on which management decisions are based. One such machine, the high-speed, high-capacity Divisumma 24, has a remarkably useful "memory" feature and, like all Underwood-Olivetti calculators, provides printed proof of every entry and result, for fast verification and for future reference.

**underwood**



advertisement by Mike Manwaring, third-year design student



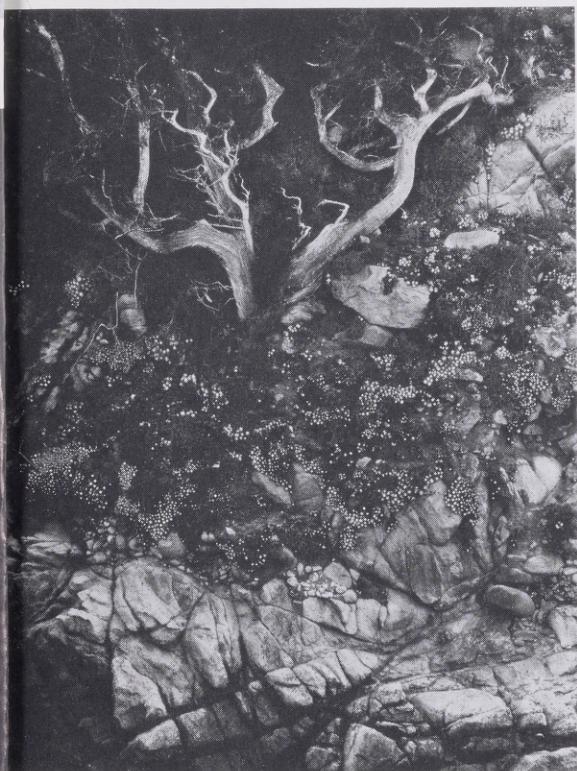
photograph by Harry Wilson, class of 1966



photograph by Stephen Sokol, fourth-year student



photograph by Sachija Kuramitsu, second-year student



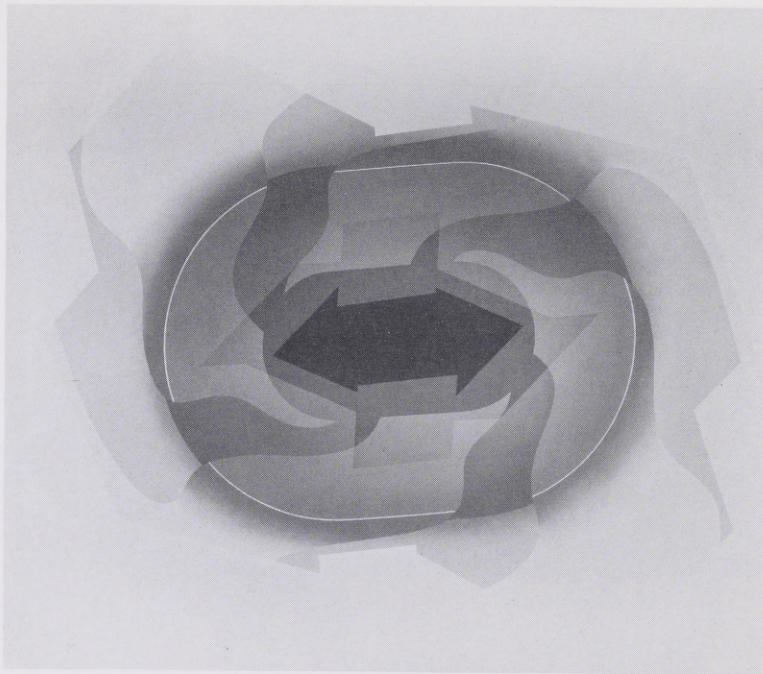
photograph by Rudy Bender, class of 1965

## PHOTOGRAPHY

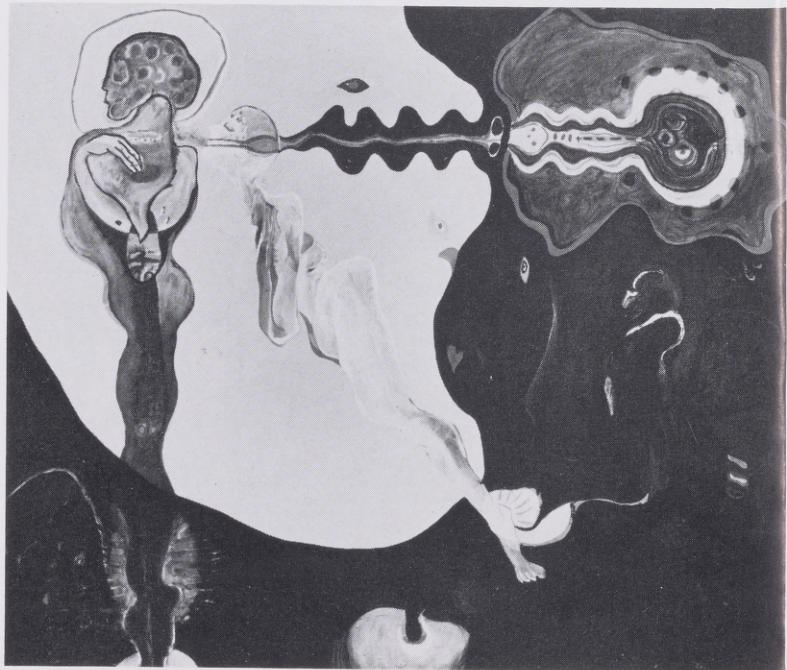
The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and a life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of photography's history, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

The photographer who graduates from the Art Institute possesses the knowledge of his craft and a direction for his art that, with continuing growth, can bring him deep personal satisfaction and fulfillment.



oil painting by Peter Freitas, graduate student



oil painting by Norman Stiegelmeyer, MFA 1964



metal sculpture by Rodger Jacobsen, MFA 1963

## GRADUATE PROGRAM

Students of painting and sculpture are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master of Fine Arts degree program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

In addition to a program of drawing, painting and sculpture units, there are two weekly seminars in which all students are required to participate. Guest painters and sculptors are frequently invited to participate in these sessions and, when appropriate, critics, writers and other prominent people living in or visiting the area, contribute to the discussions.

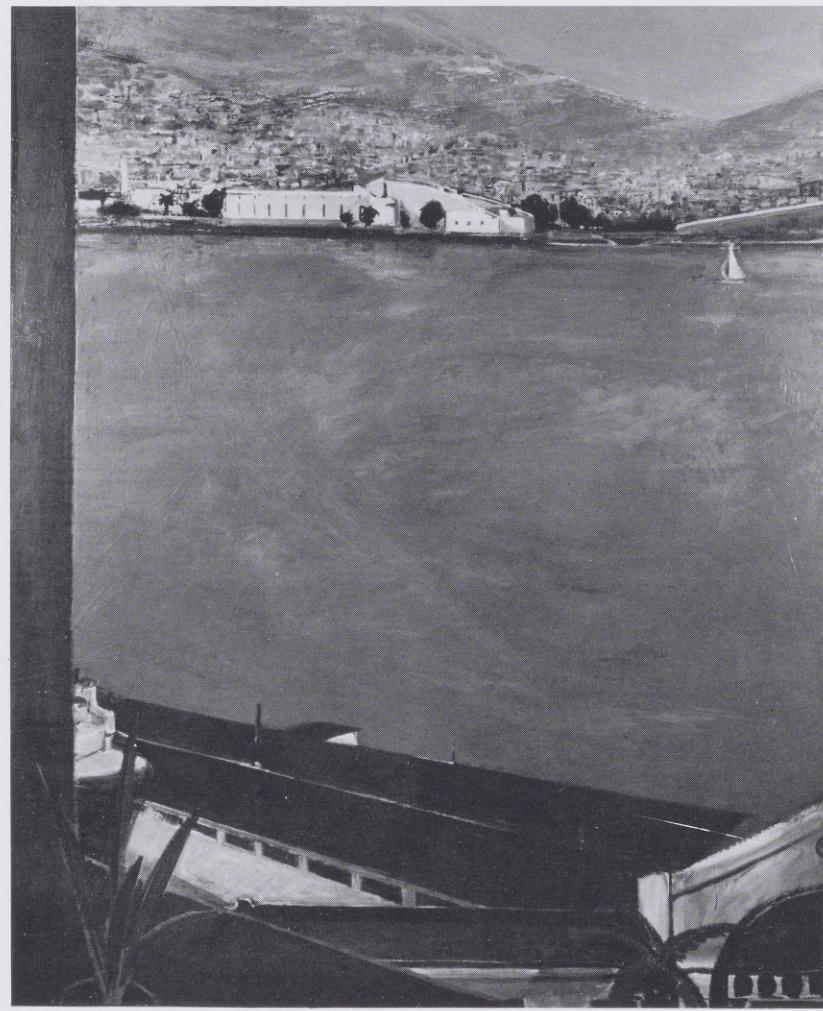
The College expects that the seminars, combined with the full-time schedule of studio work, will provide the student with a more informed confidence in his own artistic concerns as well as an increased awareness of his position in relation to art of the past and present.



oil painting by Roy Schmaltz, graduate student

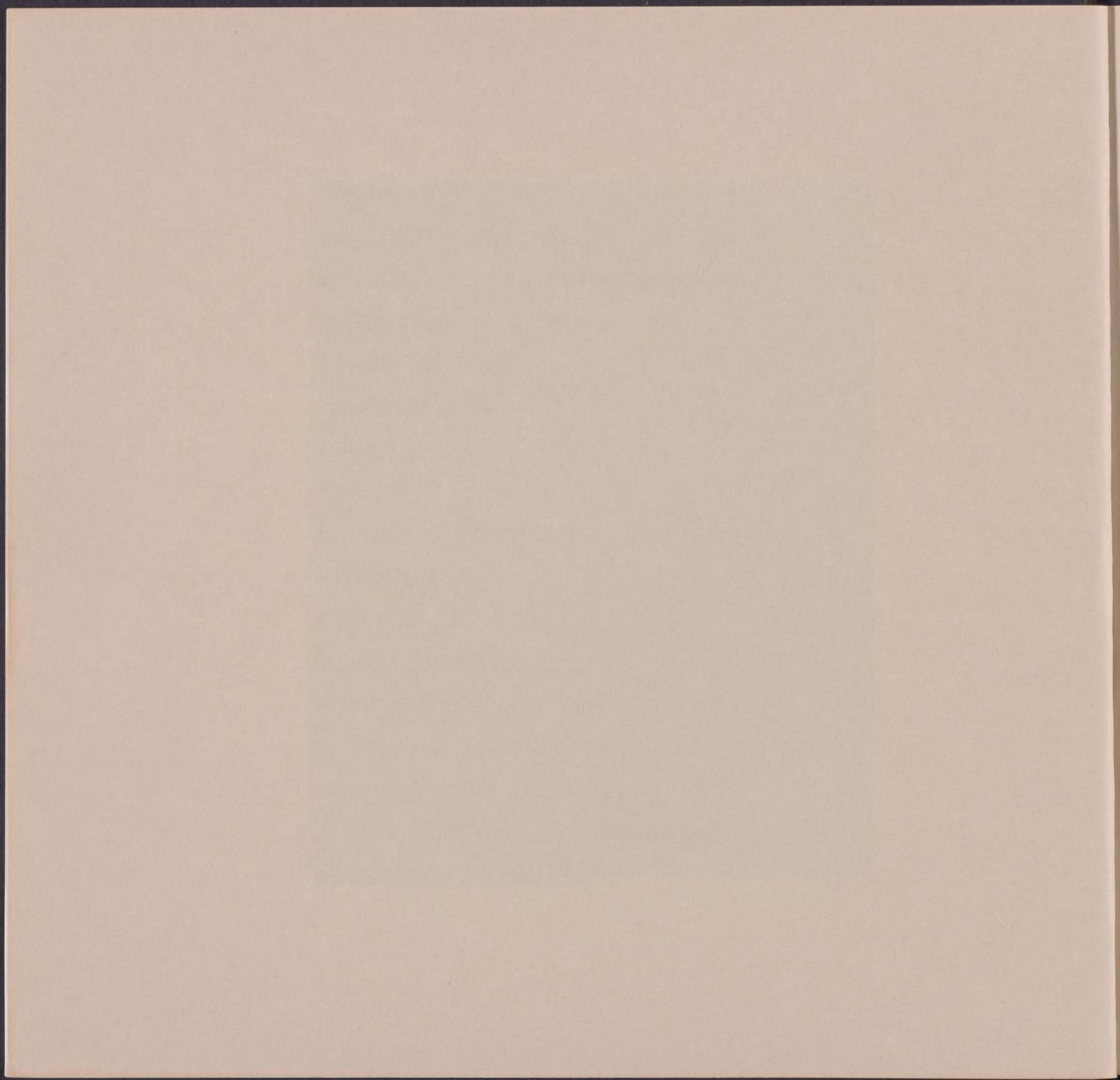


metal sculpture by Tom Henderson, MFA 1964



oil painting by Joseph Oddo, MFA 1964

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\*artist member

#### ADMINISTRATION

**Gurdon Woods**, Director of the College, is also Chairman of the Fine Arts Department. A sculptor, Mr. Woods studied at the Art Students League, NY, and the Brooklyn Museum School. He has exhibited at the San Francisco Museum of Art, Sao Paulo Biennial, Whitney Museum and Denver Museum. Commissions include sculptures for the IBM Center in San Jose and the Paul Masson Winery in Saratoga.

##### Administrative Staff

Theodore L. Eliot, Executive Director of the Institute  
Gurdon Woods, Director of the College  
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Nealie Sullivan, Executive Secretary Emeritus

##### College Program Chairmen

Richard Graf, Printmaking  
Kenneth Lash, Humanities  
Frank Lobdell, Graduate  
James Melchert, Ceramics  
James Robertson, Design  
Blair Stapp, Photography

## ADMISSIONS

### APPLICATION PROCEDURES

**Undergraduate Applications** Students who wish to enroll in either the Bachelor of Fine Arts or the Certificate of Completion programs must make formal application for admission and file transcripts with the Registrar, prior to the Application Deadline in the Academic Calendar. Applications will not be processed until all documents are on record with the Registrar. Applications filed after the Application Deadline cannot be assured processing. Filing applications and transcripts is the applicant's responsibility. Application forms may be obtained from the Office of the Registrar.

**Transcripts** The applicant should ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and cannot be returned to the applicant.

**Graduate Applications** See section on the Graduate Program.

**Full-Time Special Students** Students who wish to enroll for 12 or more units, but do not intend to work toward the Bachelor of Fine Arts degree or Certificate of Completion, must follow the Undergraduate Application procedure, including the filing of transcripts.

**Part-Time Students** Students enrolling for 8 through 11 units for credit must follow the Undergraduate Application procedure, including the filing of transcripts. Students enrolling for less than 8 units for credit must file transcripts with the Registrar before the registration period stated in the Academic Calendar. They need not, however, make formal application for admission nor pay an application fee.

**Audit Students** Audit (non-credit) students may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be 18 years of age or older. Auditors need not file transcripts nor make application for admission.

**Registration Priority** for enrollment in all classes is given to full-time degree students, full-time credit students, part-time credit students and auditors, in that order.

### REQUIREMENTS FOR DEGREE CANDIDATES

**Laboratory Science** All students entering the undergraduate program at the College should have successfully completed two semesters of a senior high school laboratory science; or, have successfully completed four semester hours of college or university laboratory science. If this requirement has not been met before admission, the student will be required to complete it elsewhere during his enrollment and prior to graduation.

**English Classification Test** Entering students without college transfer credits for English composition are required to take an English classification test. Those who fail are required to take English fundamentals.

**Suggested High School Curriculum** High school students planning to enroll at the College are encouraged to devote maximum attention to courses in English and art in their high school program.

### TRANSFER STUDENTS

**Transfer Units** from accredited institutions of higher learning will be accepted insofar as courses and content relate to the BFA degree curriculum. Only grades of "C" or higher will be accepted.

**Enrollment** Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. Their enrollment in these courses will be probationary in terms of class standing pending evaluation at the end of their first semester.

### FOREIGN STUDENTS

The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students. Foreign students seeking admission to the College must observe the following regulations:

1. Applications for enrollment must be filed with the Registrar at least three months before registration (see Academic Calendar).
2. The applicant must prove adequate financing for the proposed period of study.
3. The applicant must prove a reasonable ability to read, write and speak English.
4. The applicant must secure a sponsor who is a United States citizen, and comply with all other government regulations of his home country and of the United States.

### ADMISSION WITHOUT A HIGH SCHOOL DIPLOMA

Students without a high school diploma may be admitted if they:

1. are either over twenty-one years of age, or veterans honorably discharged following at least three full months of service, and
2. have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

However, such persons, if admitted, may attain credit status only after successfully completing one semester of full-time study at the College.

**High School Students** The College offers pre-college courses in fine arts and design for high school students. (See Table of Contents.)

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High school juniors and seniors may sometimes be admitted to regular courses during the summer session with the special permission of the Director.

Should he enter the degree program at the College following his graduation from high school, a student who has taken either pre-college or summer session courses will be allowed one-half unit of credit for each such unit completed with honor grades.

#### **VETERANS**

The College of the San Francisco Art Institute is approved for study under Public Laws 16, 634 and 894, and is also approved by the California Department of Veterans Affairs. Veterans enrolling under California state law must supply proper evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634 and 894 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V.A. before registration.

A veteran seeking admission without completing the above requirements must pay all tuition and fees from his own funds. These payments are refundable (to the extent that they constitute an overcharge) when the student presents the proper authorization.

Undergraduate students carrying 24 units a year for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously-obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

Veterans are responsible for signing monthly VA forms for subsistence and allowances. Forms and filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits.

All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their enrollment at the College.

Supply allowances for veterans enrolled under Public Laws 16 and 894 may be obtained from the College store.

#### **GENERAL INFORMATION**

A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

Requirements for admission are subject to change as conditions demand.

## DEGREE PROGRAMS

### MASTER OF FINE ARTS DEGREE

The MFA is offered in painting and sculpture. For requirements see Graduate Program section.

### BACHELOR OF FINE ARTS DEGREE

**Majors** The College offers four-year degree programs with majors in painting, sculpture, printmaking, ceramics, design and photography. A teacher training program leads to the General Secondary Credential. No double majors are permitted.

**Requirements** To be eligible for the BFA, the student must satisfactorily complete the prescribed curriculum in his major field. In addition, he must:

1. complete his final year at the College as a full-time student with a minimum of 24 units;
2. file a Petition for Graduation with the Dean at the beginning of his final semester at the College;
3. have a cumulative grade point average of at least 2.5 (C+); 4. fulfill the Laboratory Science Requirement (See Admissions section).

**Transfer Students** from accredited institutions of higher learning will be required to take at least two semesters of the Humanities Program.

**Honors** The degree is awarded "with honors" if the cumulative grade point average is 3.25 or above, and "with highest honors" if the cumulative average is 3.6 or above.

### CERTIFICATE OF COMPLETION

The Certificate of Completion may be conferred upon the satisfactory completion of the same number of units required for the BFA degree. Requirements for major fields, academic standards and residence are the same. The principal difference is that the student need take only the required freshman academic courses shown in the curriculum of his major field. He may substitute elective studio courses for humanities courses during the second, third and fourth years.

## PAINTING & SCULPTURE

### PAINTING CURRICULUM

First Year	Fall/Spring	
1/2 Drawing & Painting	5	6
5 Sculpture	3	3
9 Color & Materials	2	
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>17½</b>	<b>16½</b>
Second Year	Fall/Spring	
51/52 Drawing & Painting	6	6
58 Printmaking	3	3
97 Humanities	5	5
Electives	3	3
<b>Total Units</b>	<b>17</b>	<b>17</b>
Third Year	Fall/Spring	
101/102 Drawing & Painting	7-9	7-9
109 Materials & Techniques		2
147 Humanities	5	5
Electives	3-5	1-3
<b>Total Units</b>	<b>17</b>	<b>17</b>
Fourth Year	Fall/Spring	
151/152 Drawing & Painting	7-9	7-9
197 Humanities	5	5
Electives	3-5	3-5
<b>Total Units</b>	<b>17</b>	<b>17</b>

Requirement for BFA degree: 136 units

## SCULPTURE CURRICULUM

	Fall/Spring	
<b>First Year</b>		
1/2 Drawing & Painting	6	6
5 Sculpture	3	3
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>16½</b>	<b>16½</b>
<b>Second Year</b>		
	Fall/Spring	
51/54 Drawing & Metal Sculpture or		
51/55 Drawing & Sculpture	6	6
58 Printmaking	2	2
97 Humanities	5	5
Electives	4	4
<b>Total Units</b>	<b>17</b>	<b>17</b>
<b>Third Year</b>		
	Fall/Spring	
101/104 Drawing & Metal Sculpture or		
101/105 Drawing & Sculpture	7-9	7-9
147 Humanities	5	5
Electives	3-5	3-5
<b>Total Units</b>	<b>17</b>	<b>17</b>
<b>Fourth Year</b>		
	Fall/Spring	
151/154 Drawing & Metal Sculpture or		
151/155 Drawing & Sculpture	7-9	7-9
197 Humanities	5	5
Electives	3-5	3-5
<b>Total Units</b>	<b>17</b>	<b>17</b>

Requirement for BFA degree: 135 units

## PAINTING, SCULPTURE, DRAWING COURSES

The artist-student relationship referred to in the introductory statement to Painting and Sculpture on page 7 precludes the possibility of specific course descriptions for the studio courses in these subjects and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student. In the classes below, students will work from the model, still life, nature and imagination.

**2, 52, 102, 152 Painting** Work primarily in oil painting, as well as other media. 3-6 units per semester.

**1, 51, 101, 151 Drawing** Work in a variety of media including pencil, charcoal, collage, tempera and ink. 2-3 units per semester.

**54, 104, 154 Metal Sculpture** Welding, brazing, forging and casting. 3-6 units per semester.

**5, 55, 105, 155 Sculpture** Work in clay, plaster, wood and other sculptural materials. 2-6 units per semester.

**9 Color and Materials** Basic color, its theory, nature and application. Knowledge and proper uses of the essential materials of the painter. One-semester class. 2 units.

**109 Materials and Techniques** Study of the entire range of media used by the contemporary painter. Emphasis on both traditional and new synthetic materials. One-semester class. 2 units.

**198 Directed Projects** Additional work in the major field for advanced students by arrangement with advisor. 2-6 units.

**199 Special Studies** Work for advanced students by arrangement with advisor and guided faculty consultation. 1-6 units.

**B Painting** A special non-credit class for the amateur, part-time student. Open to both beginning and advanced students. Work in oil and other media.

## FACULTY

**Jeremy Anderson** Sculptor. Studied: SF Art Institute. One-man shows: Dilexi Gallery, SF; Stable Gallery, NY. Exhibited: Whitney Museum Annual, Illinois Biennial, SF Museum of Art.

**Joan Brown** Painter. BFA, MFA, SF Art Institute. One-man shows: Staempfli Gallery, NY; David Stuart Gallery, LA. Exhibitions: Whitney Museum; Museum of Modern Art; Albright Gallery, Buffalo; Carnegie International.

**Jay DeFeo** Painter. BA and MA, University of California. Studied in Europe with a Sigmund Martin Heller Traveling Fellowship. Exhibited: Museum of Modern Art, NY; Ferus Gallery, LA; and Dilexi Gallery, SF.

**Stephen DeStaebler** Sculptor. BA, Princeton University; MA, University of California. Former faculty member UC and SF State College. Exhibitions: 1963 Paris Biennial; International Ceramics Exhibition, Japan; Museum of Contemporary Crafts, NY. Awards: SF Art Institute Annual, Richmond Art Center, SF Art Festival.

**Richard Diebenkorn** Painter. BA, Stanford University; MA, University of New Mexico. One-man shows: M. H. de Young Museum, SF; Palace of the Legion of Honor, SF; Poindexter Gallery,

NY; Pasadena Museum of Art; Touring retrospective organized by Gallery of Modern Art, Washington, DC. Exhibited: Museum of Modern Art, Whitney Museum, NY; Brussels World Fair; Tate Gallery, London; Carnegie International.

**James Budd Dixon** Painter. Studied: University of California and SF Art Institute. One-man shows: SF Museum of Art, University of New Mexico. Represented in the Stadler Gallery, Paris, and the collection of Michel Tapie.

**Charles Griffin Farr** Painter. Studied: Art Students League; Academie Americain, Paris; SF Art Institute. Exhibited: Whitney Museum, Metropolitan Museum of Art, Chicago Art Institute. Prizes: 1st purchase award, SF Art Festival.

**Paul Harris** Sculptor. BFA, MA, University of New Mexico. Formerly Fulbright professor in Chile. One-man shows: Poindexter Gallery, NY. Exhibited: Martha Jackson Gallery, NY; Museum of Modern Art.

**Julius Hatofsky** Painter. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Represented at Egan Gallery, NY, and collection of the Whitney Museum.

**Wally Hedrick** Painter & Supervisor, Evening & Saturday School. BFA, SF Art Institute; graduate work, SF State College. Exhibited: Museum of Modern Art, SF Museum of Art. Prizes: 1963 Phelan Award, M. H. de Young Museum.

**Tom Holland** Painter. Studied: University of California, Berkeley and Santa Barbara. One-man shows: University of Chile; Richmond Art Center; Lanyon Gallery, Palo Alto. Exhibited: SF Museum of Art, Palace of the Legion of Honor. Awards: Fulbright grant to Santiago, Chile.

**Robert Hudson** Sculptor. BFA, MFA, SF Art Institute. One-man shows: Lanyon Gallery, Palo Alto; Bolles Gallery, SF; Richmond Art Center. Exhibited: Oakland Art Museum, SF Museum of Art, Stanford University, Whitney Museum Annual, Allan Frumkin Gallery, Chicago.

**Jack Jefferson** Painter. Studied: University of Iowa, SF Art Institute. Rosenberg Traveling Fellowship. One-man shows: M. H. de Young Museum, Metart Gallery, SF. Exhibited: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Stanford University; SF Museum of Art.

**Alvin Light** Sculptor. BFA, MFA, SF Art Institute. One-man shows: Dilexi Gallery, SF, LA; M. H. de Young Museum. Exhibited: Whitney Museum; Staempfli Gallery, NY; Chicago Art Institute; Jefferson Gallery, Washington, D.C.

**Jean Linder** Sculptor. AB, University of California, Berkeley; MFA, SF Art Institute. One-man shows: Oakland Art Museum, Richmond Art Center, Graham Gallery, NY. Exhibited: SF Museum of Art, AFA touring exhibition. Awards: First prize, Richmond Art Center Annual; Henry Lord Ford prize for art, University of California.

**Frank Lobdell** Painter. Studied: St. Paul School of Fine Art, SF Art Institute. One-man shows: M. H. de Young Museum; Martha Jackson Gallery, NY; Ferus Gallery, LA; Gallery Benador, Geneva. Exhibited: Sao Paulo Bienale, Whitney Museum, Pasadena Art Museum.

**Robert Loberg** Painter. BA, MA, University of California; studied at Hans Hofmann School. One-man shows: Artists Gallery, Staempfli Gallery, NY; David Stuart Galleries, LA. Exhibited: Carnegie International, Whitney Museum, US Information Agency Exhibition in Paris, SF Museum of Art, U. of Illinois Biennial.

**Ivan Majdrakoff** Painter. Studied: Cranbrook Academy of Art. Former acting director, University of Minnesota Gallery. One-man shows: Walker Art Center, Palace of Legion of Honor, University of Utah, San Jose Art Center. Exhibited: Museum of Modern Art, Pennsylvania Academy, Denver Museum. Prize: Minneapolis Institute of Art.

**Bruce McGaw** Painter. BFA, California College of Arts and Crafts. Exhibited in traveling shows throughout the US and locally at M. H. de Young Museum, Palace of the Legion of Honor, Oakland Art Museum, Santa Barbara Museum, Richmond Art Center.

**William Morehouse** Painter. BFA, SF Art Institute; MA, SF State College. One-man shows: Bolles Gallery, SF and NYC. Exhibited: Guggenheim Museum, Whitney Museum, Illinois Biennial, SF Museum of Art.

**Deborah Remington** Painter. BFA, SF Art Institute; studied in Japan. One-man shows: SF State College; Dilexi Gallery, SF and LA; SF Museum of Art. Exhibited: Oakland Art Museum; Cincinnati 3rd International; Auckland Museum, New Zealand. Awards: Texas Western College Purchase Award; Winter Invitational, SF.

**Dinah Snipes** Painter. BFA, SF Art Institute. Received painting and fresco award, Skowhegan School of Painting and Sculpture. Presently working on MFA, Mills College.

**James Weeks** Painter. Studied: Hartwell School of Design; Escuela de Pintura Y Escultura, Mexico City; SF Art Institute. One-man shows: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Felix Landau Gallery, LA. Exhibited 1965 Carnegie International, Pittsburgh.

## CERAMICS

### CERAMICS CURRICULUM

#### First Year

	Fall	Spring
1 Drawing	3	3
5 Sculpture	3	3
15 Ceramics	3	3
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>16½</b>	<b>16½</b>

#### Second Year

	Fall	Spring
51/55 Drawing & Sculpture	6	6
65 Ceramics	3	3
97 Humanities	5	5
Electives	3	3
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Third Year

	Fall	Spring
90 Glaze Calculation	2	2
115 Ceramics	4-7	4-7
147 Humanities	5	5
Electives	3-6	3-6
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Fourth Year

	Fall	Spring
165 Ceramics	4-8	4-8
197 Humanities	5	5
Electives	4-8	4-8
<b>Total Units</b>	<b>17</b>	<b>17</b>

Requirement for BFA degree: 135 units

### COURSE DESCRIPTIONS

**15 Ceramics** Basic techniques of clay building. Introduction to the use of glaze. 3 units per semester.

**65, 115, 165 Ceramics** Increasing the student's experience and ability with construction, wheel and glaze techniques. The major emphasis is on the development of the individual's expressive ability. 3-8 units per semester.

**90 Glaze Calculation** Through experiment the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. 2 units per semester.

**198 Directed Projects** Additional work in the major field for advanced students. By arrangement with advisor. 2-6 units per semester.

**199 Special Studies** For advanced students by arrangement with advisor and guided by faculty consultation. 1-6 units per semester.

### FACULTY

**James Melchert**, Program Chairman AB, Princeton University; MFA, University of Chicago; MA, University of California. One-man shows: Richmond Art Center; Hansen Galleries, SF. Exhibited: Paris Biennale, University of Illinois, Blumenfeld Gallery, NY. Awards: Tiffany Foundation grant; Woodrow Wilson fellowship; National Ceramics Exhibition, Wichita, Kansas.

**Ron Nagle** Ceramist. BA, SF State College. Exhibited: Richmond Art Center, Oakland Art Museum, National Ceramics Exhibition, Wichita, Kan. Awards: California Crafts Exhibition, Crocker Art Gallery, Sacramento.

**Manuel Neri** Sculptor. Studied: University of California, California College of Arts and Crafts, SF Art Institute. One-man shows: SF Museum of Art, Dilexi, New Mission Gallery, SF; Ferus Gallery, LA. Exhibited: Stanford University. Awards: Nealie Sullivan Award.

## PRINTMAKING

### PRINTMAKING CURRICULUM

#### First Year

	Fall/Spring	
1/2 Drawing & Painting	6	6
5 Sculpture	3	3
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>16½</b>	<b>16½</b>

#### Second Year

	Fall/Spring	
51/52 Drawing & Painting or		
51/54 Drawing & Metal Sculpture or		
51/55 Drawing & Sculpture	6	6
58 Printmaking	4	4
97 Humanities	5	5
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Third Year

	Fall/Spring	
101 Drawing	3	3
108 Printmaking	4-6	4-6
109 Materials & Techniques		2
103 History of Printmaking	1	1
147 Humanities	5	5
Electives	2-4	0-2
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Fourth Year

	Fall/Spring	
151 Drawing	3	3
158 Printmaking	4-6	4-6
197 Humanities	5	5
Electives	3-5	3-5
<b>Total Units</b>	<b>17</b>	<b>17</b>

Requirement for BFA degree: 135 units

### COURSE DESCRIPTIONS

**58 Printmaking** Introduction to techniques of lithography, etching and woodcut as a primary means of expression. Individual and group discussions, lectures and museum trips. 2-4 units per semester.

**108 Printmaking** Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. 4-6 units per semester.

**158 Printmaking** Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 4-6 units per semester.

**103 History of Printmaking** Lectures and individual examination of historical and contemporary prints from local collections, including the Achenbach Foundation for Graphic Arts. 1 unit per semester.

**198 Directed Projects** Additional work in the major field for advanced students by arrangement with advisor. 2-6 units.

**199 Special Studies** Work for advanced students by arrangement with advisor and guided by faculty consultation. 1-6 units.

### FACULTY

**Richard Graf, Program Chairman** Printmaker, painter. BFA, MFA, California College of Arts and Crafts. One-man shows: SF Museum of Art, Berkeley Gallery, Cellini Gallery, SF. Exhibited: Pennsylvania Academy, Philadelphia Print Club, Wichita Art Assn., Richmond Art Center. Collections: Library of Congress, Achenbach Foundation for the Graphic Arts.

**Dennis Beall** Printmaker and Curator of the Achenbach Foundation for Graphic Arts. BA, MA, SF State College. Recent exhibitions include: 1963 Paris Biennale; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; 1964 national printmaking shows at Brooklyn Museum, Oklahoma Art Center, Western Michigan University and a one-man show at Hansen Galleries, SF.

**Gordon Cook** Printmaker. BFA, Illinois Wesleyan University. Studied: Chicago Art Institute, University of Iowa. One-man show: Achenbach Foundation for the Graphic Arts. Exhibited: Philadelphia Museum, Brooklyn Museum, SF Museum of Art, Oakland Art Museum. Collections: Mills College, Pasadena Museum, Library of Congress.

## PHOTOGRAPHY

### PHOTOGRAPHY CURRICULUM

	Fall/Spring	
<b>First Year</b>		
20A Photography as Seeing	4	
20B Techniques		4
21A Theory	3	
21B Aesthetics		3
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
Fine Arts Electives	3	3
<b>Total Units</b>	<b>17½</b>	<b>17½</b>
<b>Second Year</b>		
70A View Camera	4	
70B Visual Effects		4
71 Experiments in Seeing	3	3
97 Humanities	5	5
Fine Arts Electives	5	5
<b>Total Units</b>	<b>17</b>	<b>17</b>
<b>Third Year</b>		
120 Visual Communication	4	4
121 Research	3	3
147 Humanities	5	5
Fine Arts Electives	3	3
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>
<b>Fourth Year</b>		
170 Individual Projects	9	9
197 Humanities	5	5
Electives	3	3
<b>Total Units</b>	<b>17</b>	<b>17</b>

**Requirement for BFA degree: 137 units**

### COURSE DESCRIPTIONS

<b>20A Photography as Seeing</b>	Intensive use of camera. History of photography. One semester course. 4 units.
<b>20B Techniques</b>	Demonstrations and application of techniques. One semester course. 4 units.
<b>21A Theory</b>	Theory of photographic process. One semester course. 3 units.
<b>21B Aesthetics</b>	related to technique. History of photography. One semester course. 3 units.
<b>25 Basic Photography</b>	A special course for students not majoring in photography. Introduction to use of the camera and basic darkroom processes. 2-3 units per semester.
<b>70A View Camera</b>	Introduction to the view camera. One semester course. 4 units.
<b>70B Visual Effects</b>	Technical experiments in photography with emphasis on visual effects. One semester course. 4 units.
<b>71 Experiments in Seeing</b>	and utilization of a variety of cameras. 3 units per semester.
<b>120 Visual Communication</b>	Problems in visual communications. 4 units per semester.
<b>121 Research</b>	into areas of the student's interest. 3 units per semester.
<b>170 Individual Projects</b>	Intensive concentration on individual photographic projects. 9 units per semester.
<b>198 Directed Projects</b>	Additional work in the major field for advanced students by arrangement with advisor. 2-6 units.

**199 Special Studies** For advanced students by arrangement with advisor and guided by faculty consultation. 1-6 units.

**Seminars** In addition to the above courses there is an informal seminar every other week for all enrolled majors in photography. A guest instructor as well as members of the regular faculty are present. Credits for the seminar are given as part of the total credits shown for the photography courses.

### FACULTY

**Blair Stapp, Photography Program Chairman**  
Photographer. BA, University of Wisconsin. Editorial and advertising photographs appear in many publications. Formerly on the staffs of Edward Steichen and Milton Halberstadt.

**Richard Fraenkel Conrat** Photographer. AB, University of California. Studied: Reed College, SF Art Institute. One-man show at SF Museum of Art circulated by Western Association of Art Museums in 1964-65. Awards: Saturday Review International Competition, 1963.

**Joe Humphreys** Photographer. Studied: Art Center School, SF Art Institute, SF City College. One-man shows: Kalamazoo Art Institute. Exhibited: Photography '63, George Eastman House touring exhibition.

**Geraldine Sharp** Photographer. BFA, SF Art Institute. One-man shows: Ansel Adams' Studio, Cleveland Art Institute. Exhibited: George Eastman House touring exhibitions; University of Wisconsin. Collections: Museum of Modern Art, NY; George Eastman House. Recipient of a Guggenheim grant in 1962.

### Guest Instructors

Ansel Adams	Imogen Cunningham
Jack Allen	Milton Halberstadt
Morley Baer	Wayne Miller
John Collier	Ron Partridge

## DESIGN

This program provides a general education in the processes and skills related to graphic and industrial design. During the first two years the student progresses through a sequence of courses providing fundamental experience in flat and three-dimensional work including related skills in drawing, typography, photography, color, lettering and industrial methods. These studies are related and the student is encouraged to see them as segments of an integrated process. He is expected to bring to them a fusion of intellect, craftsmanship and maximum effort in application of basic skills. The program of advanced studies in the third and fourth years assumes a degree of self-motivation and self-direction. Students are guided in projects requiring application of skills, both in graphic and three-dimensional design. Limited specialization is possible by concentration of electives in an area of particular interest. Students completing the four-year program receive the Bachelor of Fine Arts degree and are professionally qualified as graphic designers. The program provides an effective foundation for further study in industrial design and architecture.

### DESIGN CURRICULUM

#### First Year

	Fall	Spring
1/2 Drawing & Painting	4	4
18 Design	4	4
13 Workshop	2	2
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>17½</b>	<b>17½</b>

#### Second Year

	Fall	Spring
64 Design	3	3
56 Workshop	2	2
51 Drawing	2	2
25 Basic Photography	2	2
11 Letterforms	2	2
34 Typography	1	1
97 Humanities	5	5
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Third Year

	Fall	Spring
135 Design	3	3
112 Drawing	2	2
114A Advertising Design	2	
114B Advertising Design		2
118 Photographic Design	2	2
125 Seminar	1	1
147 Humanities	5	5
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Fourth Year

	Fall	Spring
156 Design	7	7
125 Seminar	1	1
197 Humanities	5	5
Electives	4	4
<b>Total Units</b>	<b>17</b>	<b>17</b>

Requirement for BFA degree: 137 units

### DESIGN TRANSFER CURRICULUM

#### First Year

	Fall	Spring
87 Design Fundamentals	3	3
64 Design	3	3
56 Workshop	2	2
1/2 Drawing & Painting or 51/52 Drawing & Painting	4	4
11 Letterforms	2	2
34 Typography	1	1
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Second Year

	Fall	Spring
135 Design	3	3
112 Drawing	2	2
114 Advertising Design	2	2
25 Basic Photography	2	2
125 Seminar	1	1
147 Humanities	5	5
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>

#### Third Year

	Fall	Spring
156 Design	7	7
118 Photographic Design	2	2
125 Seminar	1	1
197 Humanities	5	5
Electives	2	2
<b>Total Units</b>	<b>17</b>	<b>17</b>

**BFA degree requirement: 102 units at the College**

### TRANSFER PROGRAM IN DESIGN

The curriculum shown above is intended for students who transfer to the College having already completed two years of study at another institution of higher learning and wishing to major in Design. This special program assumes a transfer of sufficient humanities credits to permit concentration in the first two semesters on design courses. It provides the transferring student with the equivalent of the College's four year program in design.

## BASIC DESIGN STUDIES

**11 Letterforms** Basic lettering. Study of letter structure and form. Rendering techniques. 2 units per semester.

**13 Workshop** Companion course to 18 Design. Use of tools, media and supporting technical skills. Elementary color, perspective, rendering and technical processes. 2 units per semester.

**18 Design** Design Fundamentals—relationships and control. Study of effects of environment and socio-economic conditions on design. Communication theory. Problem analysis methods. 4 units per semester.

**25 Basic Photography** See Photography Curriculum for course description. 2-3 units per semester.

**34 Typography** Use of type in graphic design. Workshop course involving production of printed work. Emphasis on design and understanding of the use of letterforms. Companion to 11. 1 unit per semester.

**56 Workshop** Companion course to 64. Studies in structure, use of materials, mathematical principles, potential of technical processes. Drafting, model making. 2 units per semester.

**64 Design** Three dimensional studies. Emphasis on development of the problem solving process. Understanding of basic design principles, spacial and structural systems, use of materials. 3 units per semester.

**87 Design Fundamentals** Basic problems in flat design. Introduction to lettering, color, general techniques. Orientation for transfer students. 3 units per semester.

## ADVANCED DESIGN STUDIES

**112 Drawing** Development of drawing skills to meet individual interests. Varied problems in application to communication, editorial, commercial requirements. Emphasis on conceptual elements of the composition. 2 units per semester.

**114A Advertising Design** Conception of the advertisement and the relationship of design to content. Study of various advertising media and their limitations. 2 units.

**114B Advertising Design** Campaign concept and execution. Relationship of campaign components. Problems in collateral materials. 2 units.

**118 Photographic Design** Use of the camera as a design tool. Recording of visual experiences and use in the design of a complete unit. 2 units per semester.

**125 Seminar** Informal weekly meetings with instructors and guests in which the student discusses his own interests and needs. 1 unit per semester.

**135 Design** Comprehensive problems in applied graphic and three dimensional design. Emphasis on developmental processes, suitability of solutions in environmental terms. 3 units per semester.

**156 Design** Studio course in which student groups are assigned actual design projects encompassing all areas of training, and resulting in a final printed or fabricated object. Guest critics. General faculty guidance. 7 units per semester.

## ELECTIVE COURSES IN DESIGN

Any course in the Advanced Studies may be repeated as an elective for credit. As facilities

permit, additional courses will be added from the following list: Television Graphics, Advanced Lettering, Three Dimensional Problems, Communication Theory. At present, the following are offered as electives.

**14 Pictorial Concept** Picture planning with conceptual emphasis, development of narrative content. Varied media. 2 units.

**148 Observation** A two-week concentration of visits to professional design studios and advertising agency art departments. Open to all third-year students.

**198 Directed Projects** Special projects open to advanced students in any major who wish to work in design in some relation to another discipline, or to design majors wishing to pursue a special interest not otherwise possible in the curriculum. 2-4 units.

**199 Special Studies** Projects not offered in the curriculum. Faculty sponsor required for third or fourth year standing. 1-4 units.

## FACULTY

**James Robertson, Program Chairman** Partner, Robertson-Montgomery, graphic designers, SF. Studied: Occidental College and University of California. Exhibited: American Institute of Graphic Arts, NY; SF Museum of Art.

**Cal Anderson** Senior Art Director, Cunningham & Walsh, SF. Studied: California College of Arts and Crafts; Art Center School. Formerly Art Director, N. W. Ayer & Son, Philadelphia; CBS Radio, NY. Awards: design shows, SF, LA, NY.

**Gordon Ashby** Designer. BFA, Art Center School. Formerly designer with Welton Becket & Associates and Charles Eames.

**James Baldwin** Designer. BS, University of Michigan; work on special projects with Buckminster Fuller. Previously worked with C. W. Moss Associates, Ann Arbor, on design of original products. Exhibited: Museum of Modern Art.

**Fletcher Benton** Painter, sculptor. BFA, Miami University; graduate work, SF State College. One-man shows: Gumps Gallery, SF. Exhibited: Terry Dintenfass Gallery, NYC; Esther Robles Gallery, LA; Santa Barbara Museum. Awards: Winter Invitational, California Palace of the Legion of Honor.

**Helen Breger** Painter, illustrator. Studied: Vienna Kunstgewerbe Schule; Art Students League, SF State College, SF Art Institute. One-man shows: Hansen Galleries, Cellini Gallery, SF; Crocker Art Gallery, Sacramento; Paul Rivas Gallery, LA; Shop One Gallery, Rochester. Exhibited: SF Museum of Art, Oakland Art Museum, Philadelphia Museum.

**Don Carleson** Art Director, Dancer-Fitzgerald-Sample, Inc., SF. BA, University of California, LA. Formerly Executive Art Director, The Wyman Company, SF. Prizes: SF Art Directors Club.

**John Grossman** Designer. Studied: Minneapolis School of Fine Arts. Formerly designer for Lull Studios, Des Moines; Wyatt and Welsh Studios, SF. Awards: SF Art Directors Club.

**Bill Johnson** Art Director, Guild, Bascom & Bonfigli, SF. Studied: Texas Christian University, Academy of Art, SF. Exhibited: SF Art Directors Club shows; Society of Illustrators, NY.

**Squire Knowles** Graphic and industrial designer. BA, University of California. Studied: SF Art Institute. Formerly graphic designer for Ar-

chitectural Forum and head of exhibits for SF City Planning Commission.

**Bruce Montgomery** Partner, Robertson-Montgomery, graphic designers, SF. Studied: Academy of Art, SF. Awards: American Institute of Graphic Arts, NY Type Directors Exhibit, LA Art Directors Show.

**Geer Morton** Painter. BFA, SF Art Institute; MA, SF State College. Studied: University of Colorado. Exhibited: Quay Gallery, Tiburon; California State Fair.

**Jacques Overhoff** Sculptor, designer. Studied: Graphic School of Design and Institute of Fine Arts, Amsterdam; Royal Academy of Brussels; University of Oregon School of Architecture. One-man shows: SF Museum of Art, University of California. Commissions: sculpture for Golden Gateway, SF; LA Medical Center; Syntex Research Bldg., Palo Alto.

**Barbara Stauffacher** Designer. Studied: University of California and in Basel, Switzerland. Formerly on the staffs of Michael Saphier Associates, SF; George Nelson, NY; and Peter Schmidlin, Basel. Exhibited: SF Museum of Art, American Institute of Graphic Arts shows.

**Jack Stauffacher** Design Director, Stanford University Press. Studied: San Mateo Junior College; Fulbright Scholar in Italy. Formerly Director of New Laboratory Press and Assistant Professor of Typographic Design, Department of Graphic Arts, Carnegie Institute of Technology. Awards: American Institute of Graphic Arts, Fifty Books of the Year, 1964 and previous years.

**Cliff Wilton** Executive Art Director, Kenyon & Eckhardt, SF. Studied: SE London Technical Institute and Bromley College of Art. Formerly Creative Director, E. W. Reynolds, Ltd., Toronto; Art Director, McCann Erickson, SF.

TEAC  
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33 M  
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Second  
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58 P  
18 D  
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90 C  
101/  
109  
25 B  
147  
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Total  
Four  
186  
190  
196  
199  
197  
Elec  
Total  
BFA

## TEACHER TRAINING PROGRAM

### TEACHER TRAINING CURRICULUM

	Fall/Spring	
First Year		
1/2 Drawing & Painting	5	6
5 Sculpture	3	3
9 Color and Materials	2	
47 Humanities	4½	4½
30 English	2	2
33 Modern Art History	1	1
<b>Total Units</b>	<b>17½</b>	<b>16½</b>

### Second Year

	Fall/Spring	
51/52 Drawing & Painting	6	6
58 Printmaking	2	2
18 Design	4	4
97 Humanities	5	5
<b>Total Units</b>	<b>17</b>	<b>17</b>

### Third Year

	Fall/Spring	
15 Ceramics	3	
90 Glaze Calculation		2
101/102 Drawing & Painting	6	
109 Materials and Techniques		2
25 Basic Photography		3
147 Humanities	5	5
Electives	3	5
<b>Total Units</b>	<b>17</b>	<b>17</b>

### Fourth Year

	Fall/Spring	
186 Directed Writing	3	
190 Education Orientation	2	3
196 Public Discussion		2
199 English Project		2
197 Humanities	5	5
Electives	7	5
<b>Total Units</b>	<b>17</b>	<b>17</b>

BFA degree requirement: 136 units

### COURSES FOR TEACHER TRAINING MAJORS

**100 Educational Psychology** Given at San Francisco State College. It is recommended that this course be taken in the summer between the third and fourth years. 8 units.

**186 Directed Writing** Individual projects in one of the forms of creative writing, or expository writing. Prerequisites: "B" average in English 30, or equivalent, and advisor's permission. One semester course. 3 units.

**190 Education Orientation** General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization, evaluation, history, trends. California school organization and law. Audio-visual and curriculum materials and laboratory work. Two semester course. First semester, 2 units. Second semester, 3 units.

**196 Public and Group Discussion** Fundamentals of articulation, semantics, group dynamics and individual presentation. Participation using tape recorder. One semester course. 2 units.

**199 Special Studies** Study outside the major field for outstanding, advanced students. Work guided by faculty consultation. 1-6 units.

### TEACHER TRAINING PROGRAM

The Teacher Training program is maintained in cooperation with San Francisco State College and leads to the General Secondary Credential. The curriculum is the result of a long period of joint study and research in art education and teacher training by the two institutions.

An unusually large number of units in the art major are designed to provide a very thorough understanding of basic techniques and creative experience in the principal areas of student in-

terest in the secondary schools. A substantial group of these units may also be applied to the field of special interest of the candidate who expects to practice the arts as well as to teach.

### FIFTH YEAR CURRICULUM

Taken at San Francisco State College. A three-unit course or equivalency test in the area of mathematics is recommended before commencing the fifth-year program. For information pertaining to courses below, consult the Dean of Students at the Art Institute.

		Units
Fifth Year		
Education 120.5—Student teaching		6
Education 152.1—Seminar		4
English 136—Principles of Modern Grammar		3
English 150—Curriculum & Instruction		2
Art 150.1—Art Production		2
Art 152—Curriculum & Instruction		2
Art 174—Leather Working		1
One elective is required from each of the following three groups:		
Group 1—Art 119, Art 172, Art 177.1, Art 104.1	2	
Group 2—Art 120.1, Art 122.1	2	
Group 3—English 126, English 127, English 140	3	
General Art Electives		3
<b>Total Units</b>		<b>30</b>

## HUMANITIES

The Humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from prehistory to the present.

The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the social sciences and science. Enrollment in the program is required of all candidates for the BFA degree. No electives are offered in the humanities. The program may not be taken as a major.

The student attends two lectures each week, and is assigned to a seminar study-group. Lectures are delivered both by the College faculty and by guest lecturers who are authorities in given fields. Seminars are presided over by the College faculty. It is here that the student does individual work, researching in depth various specific areas relative to the lectures for oral and written presentation.

### HUMANITIES CURRICULUM

#### 47A Humanities Introduction. Prehistory. Primitive and Pre-Columbian Civilizations.

Lectures introductory to the four-year course as a whole: studies in methodology, in modes of approach to the study of mankind. Application of methodology to study of prehistoric and primitive man. The art, creation myths and social organization of various tribal societies of Africa, North and South America, Micronesia and Melanesia. A study and analysis of the great Pre-Columbian civilizations. 4½ units.

#### 47B Humanities The early Near East. Greek and Roman Civilizations.

The ancient world: Sumer, the Tigris-Euphrates valley, Egypt. The Hebrews and The Old Testament. A study of the history, literature, art, phil-

osophy, and science of the ancient world, and an attempt to discern in what ways it was "the cradle of civilization." Transition to the world of Greece. The Classical Civilization: a study of its organic nature and of its historic influence on western man. The Roman Civilization. Early Christianity. 4½ units.

#### 97A Humanities Transition to the Middle Ages. Islam. The Middle Ages.

The changing world. Two great religions. The New Testament. The Koran. Augustine and Aquinas. Conversion in the North. Early Britain. Anglo-Saxon literature. The Sagas. Islamic history and literature. The Middle Ages in Europe. Church history. Art and literature as expressions of the Medieval mind. Medieval science and economics. 5 units.

#### 97B Humanities The Culture of the Far East: India, Southeast Asia, China, Japan.

The nature and influence of the early Far Eastern Civilizations. Buddhism. Hinduism. The Be-das. Confucius, The Analects. The Han Classics. Zen. Art and architecture of the Far East. Oriental music, dance, and theater. Ancient China. Studies in comparative culture. 5 units.

#### 147A Humanities The Renaissance.

From Giotto to Shakespeare. The emergence of early modern individualism. Renaissance science and the scientific ideal. The Italian city-state. Rise of the European state system. The emergence of capitalism. The Renaissance church. The great age of Italian painting and sculpture. Humanism in France and Italy. The voyages of discovery. The Reformation. Counter-Reformation. Elizabethan England. 5 units.

#### 147B Humanities The Emergence of the Modern World: 1650-1850.

Monarchy: the Age of Louis XIV. Newton and the "New Science." Restoration drama. Baroque art. The Age of Enlightenment. The triumph of

trade. The rise of the novel. The Age of Revolution: political and philosophical, industrial, scientific. The great American experiment. Napoleon and the Age of Restoration. The Romantic Movement. The crucial 19th Century philosophers. U.S. history to 1850. 5 units.

#### 197A Humanities Roots of contemporary culture: the late 19th and early 20th Centuries.

Nationalism and imperialism. Consequences of the Industrial Revolution. Liberalism and democracy in the late 19th Century. Dostoyevsky and the psychological novel. The German expressionist theater. Symbolism and impressionism in the arts. Individualism and isolation: Nietzsche, Kierkegaard, Freud, Marx and the political economists. Late imperialism and the power struggle. The epoch of World War I. 5 units.

#### 197B Humanities The Contemporary World.

The thought, belief, and attitudes of the modern world, as expressed in politics, war, economics, social organization, art, literature, philosophy, and science. Implications of the new internationalism. The triumph of science. The exploration of space. The search for identity and ideal. Present problems of the future. 5 units.

#### A English Fundamentals Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English Classification Test. One semester course. 2 units, non credit.

#### 30 English Composition Expository, narrative and descriptive writing. Varied readings. 2 units per semester.

#### 33 Modern Art History Major schools and artists of the western world from the 19th Century to the present. 1 unit per semester.

#### 199 Special Studies Open to outstanding, advanced students. Work guided by faculty consultation. 1-6 units.

## SPECIAL CLASSES

### FACULTY

**Kenneth Lash, Program Chairman** English literature, art history. BA, Yale University; MA, University of New Mexico; Fulbright scholar, Universite de Lille, France. Former editor, New Mexico Quarterly. Poems and articles published in American Quarterly, Journal of Philosophy, The Explicator and Antioch Review.

**Erik Bauersfeld** Philosophy. BA and graduate work, University of California, Berkeley. Studied: Cooper Union and SF Art Institute.

**Richard Fiscus** English, education. Dean of Students. BA, MA, University of California, Berkeley; graduate studies in sociology and education, Ohio State University. Former faculty member, Ohio State University.

**Richard Miller** History, political science. BA, Ohio State University; MA, Claremont Graduate School; PhD, University of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer.

**Isadora Ding Schurmann** Sociology, psychology. AB, MA, University of California, Berkeley. PhD dissertation in progress.

**Guest Lecturers** Approximately one-third of the humanities lectures are delivered by guest instructors, many of whom are from neighboring institutions, and some who are visiting the area from other parts of the country and abroad. The variety of mind and talent brought to the College through the guest lecture system is evident in the list of guests from the past year which included a writer, research psychologist, art historian, architect, and authorities from Stanford University, the American Academy of Asian Studies, Lowie Museum and the Astronomy, Anthropology and Near Eastern Language Departments at the University of California at Berkeley.

### CLASSES FOR HIGH SCHOOL STUDENTS

Pre-college classes, offered at a special tuition rate of \$18.00 each, are open to high school students in grades 9 through 12. Applications must be accompanied by a recommendation from the student's high school art teacher.

**A Pre-College Art** Drawing and painting for high school students desiring concentrated study under the guidance of professional artists. Fundamental problems of color, space, composition and form will be explored and each student will be encouraged to develop both creative potential and technical skills. 1 unit.

**D Pre-College Design** For students who are considering careers in graphic or industrial design, commercial art or architecture. In this workshop students will be given problems in order to examine and discuss design as communication, everyday environment and creation of useful objects. Counselling provided for those who wish information on professional training and career opportunities. 1 unit.

### EVENING AND SATURDAY SCHOOL

The College offers evening and Saturday classes in the fine arts, design and photography for beginning, intermediate and advanced students. Some classes so scheduled are studio courses included in the Bachelor of Fine Arts degree requirements. A bulletin of evening and Saturday classes and additional information may be obtained from the Evening and Saturday School Registrar.

## GRADUATE PROGRAM

**The Master of Fine Arts Program** is open to individuals of superior capability and exceptional promise in either painting or sculpture. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist.

Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

### GRADUATE CURRICULUM

**Program of Study** The minimum program of 30 units consists of three semesters' work as prescribed below:

Studio work in major field..... 12 units  
Prescribed work in upper division

undergraduate courses ..... 9 units  
Philosophy & History of Art Seminars.. 6 units  
Advanced Studies Seminars..... 3 units

Transferring applicants, especially those holding a degree other than the BFA, may be required to take additional courses, which will lengthen their program beyond the normal three semesters.

**Seminars** In addition to a program of drawing, painting and sculpture, there are two weekly seminars in which all students participate. The group is small enough for each student to show examples of his work several times during each semester, and for everyone to take part in the critical discussion. Considerable stress is placed on this procedure, which requires the student to

respond actively to a wide range of work, to discuss what he sees and thinks about it, and to have his ideas variously challenged, supplemented and encouraged by others in a group whose aim is to achieve as much clarity and understanding as possible. Critical acuity can in this way be developed. This is one of the most valuable assets which an art institute can add to the creative potential of its graduates.

The emphasis in one seminar is on critical examination of the work presented. In the course of these sessions, specific and general problems of art continuously arise. These are taken up in greater detail in the second weekly seminar, drawing upon historical material and aesthetic analysis. Guest artists frequently participate in both seminars, as do critics and writers living in and visiting the area.

These seminars, combined with the full-time schedule of studio work, provide the student with a more informed confidence in his own artistic concerns, as well as with an increased awareness of his position in relation to art of the past and present.

### GRADUATE ADMISSIONS

**Standards of Admission** Standards of admission are set by the graduate committee. Holders of a bachelor's degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

**Admission Without a Previous Degree** Individuals with outstanding creative qualifications, but without previous academic degrees, may be accepted into the program, but such acceptance may be made contingent on their completing a full semester of upper division undergraduate work at the San Francisco Art Institute with a grade point average of 3.0 (B) or better.

**Admission Without the MFA Degree as an Objective** Individuals of superior promise, who wish to do special advanced work in painting or sculpture without commitment to the full program, may also be considered for admission.

**Application Requirements** The applicant must submit the following to the Graduate Program Committee on or before the Application Deadline stated in the calendar:

1. Completed application form (obtainable from the Graduate Registrar).
2. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).
3. Six (6) examples of work in the major field and a representation of drawings. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work. An inventory list must accompany the examples.
4. A statement concerning the applicant's work and his reasons for embarking on a program of graduate study.

When these requirements have been met, a tentative program will be prepared for the applicant's general guidance. Admission, however, cannot become final until after a personal interview and, if necessary, a qualifying examination. If required, the qualifying examination shall be the execution of a work at a stated time at the San Francisco Art Institute. Should this requirement be imposed, the applicant will be notified in ample time.

**Foreign Student** applicants must meet the same standards required of domestic applicants.

**Readmission** Should reasons other than scholarship compel a student to discontinue his studies, he may be readmitted to the program by making a new application to the Committee.

## GENERAL INFORMATION

### MFA DEGREE REQUIREMENTS

**Program Completion Requirements** The program of courses stipulated by the Committee must be completed within the minimum period of three consecutive semesters or the maximum period of three calendar years. This three-year period may be extended to accommodate interruptions deemed unavoidable by the Committee.

Students must file a Petition for Graduation with the Dean at the beginning of their final semester at the College.

**The Comprehensive Examination** for the MFA degree consists of a one-man show of the candidate's work, to be submitted at least four weeks prior to the time the degree is to be conferred. One work from the show becomes the property of the College upon the conferring of the degree.

### GRADUATE PROGRAM COMMITTEE

Gurdon Woods . . .	Director of the College
Frank Lobdell . . .	Program Chairman, Painting
Jeremy Anderson . . . . .	Sculpture
Erik Bauersfeld . . . . .	Humanities
Richard Diebenkorn . . . . .	Painting
Jack Jefferson . . . . .	Painting
Alvin Light . . . . .	Sculpture

**Library** The Institute's Anne Bremer Memorial Library contains over eight thousand books, half of which are devoted to the fine and applied arts, half to the humanities and to the natural and social sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects. Students are eligible for library privileges at the University of California.

**Supplies and Lockers** Supplies and text books may be purchased from the College store at substantial savings. Lockers are provided free of charge and assigned during Registration.

**Housing and Cafeteria** The College maintains no dormitories; however, a list of private off-campus housing for students is available. The College cannot guarantee the availability or quality of such accommodations. There is a cafeteria on campus.

**Health Services** Although the College does not provide medical care, full-time students may participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan before October 25th of the fall semester and before March 25th of the spring semester.

**Student Employment** A limited amount of work is available in the cafeteria, library, store, maintenance department and office.

**Student Exhibitions** The College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.

## ACADEMIC INFORMATION & REGULATIONS

**The Academic Year** includes two fifteen-week semesters and a six-week summer session. The normal academic load for undergraduate students is 15-18 units per semester. A student who wishes to carry more than 18 units must have the approval of the Dean of Students.

**Units** A credit unit is based on the following amount of work done each week of the semester: 1.) One lecture hour plus two hours of assigned outside work, or 2.) Three hours of studio work, or 3.) Three hours of required outside work done by special arrangement with the department.

**Grades** The following grade point system is used: A—4 points; B—3 points; C—2 points; D—1 point; E—Incomplete; F—0 points; W—Withdrawal. If incomplete work is not made up within the first six weeks of the following semester, a final grade of "F" is given. A withdrawal does not affect the cumulative grade point average.

**Academic Standards** A credit student must maintain a grade point average of at least 2.0 (C) to remain in good standing. To be eligible for the Bachelor of Fine Arts degree, the student must have a cumulative grade point average of at least 2.5 (C+).

A student will be placed on scholastic probation if his cumulative grade point average falls below 2.0. Failure to improve his average during the semester of probation will result in dismissal.

**Courses** Numbered 1-49 are primarily for freshmen, 50-99 for sophomores, 100-149 for juniors and 150-199 for seniors. Graduate courses are numbered from 200. The College reserves the right to withdraw or change any course listed, to change instructors and to amend degree and certificate requirements.

**Credit by Examination** A currently-enrolled student may receive credit by examination in a

subject or subjects in which he is especially well-qualified by experience or private instruction. Petition for such examination may be made through the Dean's office. Such credit does not count toward the residence requirements for the Bachelor of Fine Arts degree.

**Attendance** is the student's responsibility. He is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially. (See regulations below.)

**Change of Program and Withdrawal** A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

**Change of Major** Students are required to have the approval of the program chairmen involved, as well as the Dean's Office, to change majors.

**Withdrawal from a Class** A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive a grade of "F", unless in the opinion of the instructor and the administration, special circumstances should enable him to receive a grade of "W", which does not affect the cumulative grade point average.

**Withdrawal from the College** A student contemplating withdrawal from the College because of personal or academic problems should first consult an advisor.

**Leave of Absence** A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

**Dismissal** A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

## FINANCIAL INFORMATION

The College of the San Francisco Art Institute is a private institution and receives no financial assistance from taxes or other public funds. The cost for services provided comes from tuition charges, endowment income and from contributions and dues received from the membership of the Institute.

**Tuition:** payable at time of registration  
1-11 units: \$35.00 per unit  
12-18 units (full-time): \$450 per semester  
19 units: \$480 per semester  
20 units: \$510 per semester

**Application Fee—\$10.00** This fee must accompany all applications for the Bachelor of Fine Arts, Master of Fine Arts or Certificate of Completion programs, including those from students applying for scholarships and admission simultaneously. It does not apply to tuition and is not refundable.

**Change of Program Fee—\$2.00** Charged for each program change after the close of registration.

**Transcript Fee—\$2.00** One transcript of academic record is issued without charge.

**Personal Checks Returned Unpaid—\$2.00**

**Reinstatement Fee—\$5.00** Charged for the reinstatement to good standing of a student who has been placed on financial probation or suspension for any reason.

**Late Registration Fee—\$5.00** Charged to students registering for credit after close of registration.

**Deferred Payments** Students taking three or more units may apply at time of registration for

deferred payment of tuition. Under this plan a minimum of twenty-five per cent of tuition plus all fees and charges must be paid at time of registration.

**Withdrawals and Refunds** Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule: First week of semester—80%; Second week of semester—60%; Third week of semester—40%; Fourth week of semester—20%. Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

**Unpaid Accounts** The Registrar cannot release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

## SCHOLARSHIPS & GRANTS IN AID

The College is offering over \$28,000 in grants and scholarships for the academic year 1965-66. Grants ranging from half to full-tuition will be awarded to entering freshmen, transferring and continuing students enrolling in full-time programs leading to the BFA and MFA degrees. Included are the following scholarships:

Agnes Brandenstein Memorial Scholarship  
Artforum Scholarship  
Anne Bremer Memorial Scholarship  
Wilfred P. Cohen Scholarship for Painting  
Hector Escobosa Memorial Scholarship for Painting  
Aline D. Gunst Memorial Scholarship  
Adaline Kent Scholarship for Sculpture  
Adelaide Lewis Memorial Scholarship  
James D. Phelan Memorial Scholarship  
Abraham Rosenberg Memorial Scholarship  
Virgil Williams Memorial Scholarship  
San Francisco Foundation Printmaking Scholarship

**International Scholarship** Full-tuition offered each year to a student from a foreign country.

**Eligibility Requirements** Only persons applying for full-time degree candidacy at the College are eligible for freshman or transfer student grants. Only graduate applicants planning to carry from 8 to 10 units and undergraduate applicants planning to carry from 12 to 18 units with the degree as the objective will be considered for grants. Applicants planning to transfer to the College at mid-year can be awarded grants for the spring semester only and should apply the preceding spring. See Academic Calendar for deadline.

**Continuation Grants** are awarded only to currently-enrolled full-time students who have completed a semester or more of work at the College, maintaining a cumulative grade point average of 3.0 (B) or better. Continuation grants are awarded on the basis of excellence and need.

**Application Forms** and scholarship brochures containing more specific information may be obtained from the College.

**The National Defense Education Act** Limited funds are available for student loans under this program. Information and application forms may be obtained from the Dean's office.

**USA Fund** provides private loans for completion of education to enrolled students in good standing through the students' home-town banks. Information and application forms are available to enrolled students from the Dean's office.

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## ACADEMIC CALENDAR

### 1965 SUMMER SESSION

**May 3 - June 17—Registration** For specific information on Registration hours and Summer Session curriculum, write the Registrar for the Summer Bulletin.

**June 21 - July 30** Six-Week Session

**June 21 - August 27** Ten-Week Session

### FALL SEMESTER—1965

**Enrollment Application Deadline** August 2  
Applications and accompanying transcripts are due from new undergraduate credit students.

**Registration** September 13-18

September 13—Continuing and re-entering full-time students, 9 a.m. - 4 p.m.

September 14—Continuing and re-entering full-time students, 9 a.m. - 4 p.m.

All graduate students, 1 - 4 p.m.

September 15—Entering full-time freshmen, 9 a.m. - 12 noon.

Full-time transfer students and full-time special students, 1 - 4 p.m.

Evening & Saturday students, 6 - 9 p.m.

September 16—Full-time transfer students and full-time special students, 9 a.m. - 4 p.m.

Evening & Saturday students, 6 - 9 p.m.

September 17—Part-time day students, 9 a.m. - 4 p.m.

September 18—Evening & Saturday students, 9 a.m. - 12:30 p.m.

**Instruction Begins** September 23

**Mid-Semester Grading Period** November 8-13

**Thanksgiving Holiday** November 25-28

**Instruction Resumes** November 29

**Pre-Registration** November 30 - January 19

For continuing and re-entering full-time students for the Spring Semester

**Graduate Application Deadline** December 10

For the Spring Semester, 1966

**Enrollment Application Deadline** December 17

Applications and accompanying transcripts are due from new undergraduate credit students for the Spring Semester

**Christmas Holiday** December 19 - January 2

**Instruction Resumes** January 3

**Instruction Ends** January 22

**Final Examinations** January 24 - 26

### SPRING SEMESTER—1966

**Registration**—January 27, 29 and 31

January 27—Continuing and re-entering full-time students, 9 a.m. - 4 p.m.

All graduate students, 1 - 4 p.m.

Evening & Saturday students, 6 - 9 p.m.

January 28—Entering full-time freshmen, 9 a.m. - 12 noon.

Full-time transfer students and full-time special students, 1 - 4 p.m.

January 29—Full-time transfer students and full-time special students, 9 a.m. - 12:30 p.m.

Evening & Saturday students, 9 a.m. - 12:30 p.m.

January 31—Part-time day students, 9 a.m. - 4 p.m.

Evening & Saturday students, 6 - 9 p.m.

**Instruction Begins** February 2

**Washington's Birthday Holiday** February 22

**Mid-Semester Grading Period** March 21 - 26

**Graduate Application Deadline** April 1

For the Fall Semester, 1966

**Spring Recess** April 3 - 10

**Instruction Resumes** April 11

**Scholarship Application Deadline** April 15

Applications are due for 1966-67 Scholarships and National Defense Student Loans

**Pre-Registration** April 18 - May 20

For continuing and re-entering full-time students for the Fall Semester, 1966

**Instruction Ends** May 24

**Final Examinations** May 25 - 27

**Memorial Day** May 30 (Administrative Holiday)

**Commencement Exercises** June 1

**Enrollment Application Deadline** August 1

Applications and accompanying transcripts are due from new undergraduate credit students for the Fall Semester, 1966

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Design by Cayla Werner, Third-Year Student

Photographs by Rudy Bender, Class of 1965

(Pages 4-7, 14, 15, 18, 19, 22, 23)

Photographs of student work by Henry Segall, BFA, 1964

Photograph on page 2 by Harry Wilson, Class of 1966

